

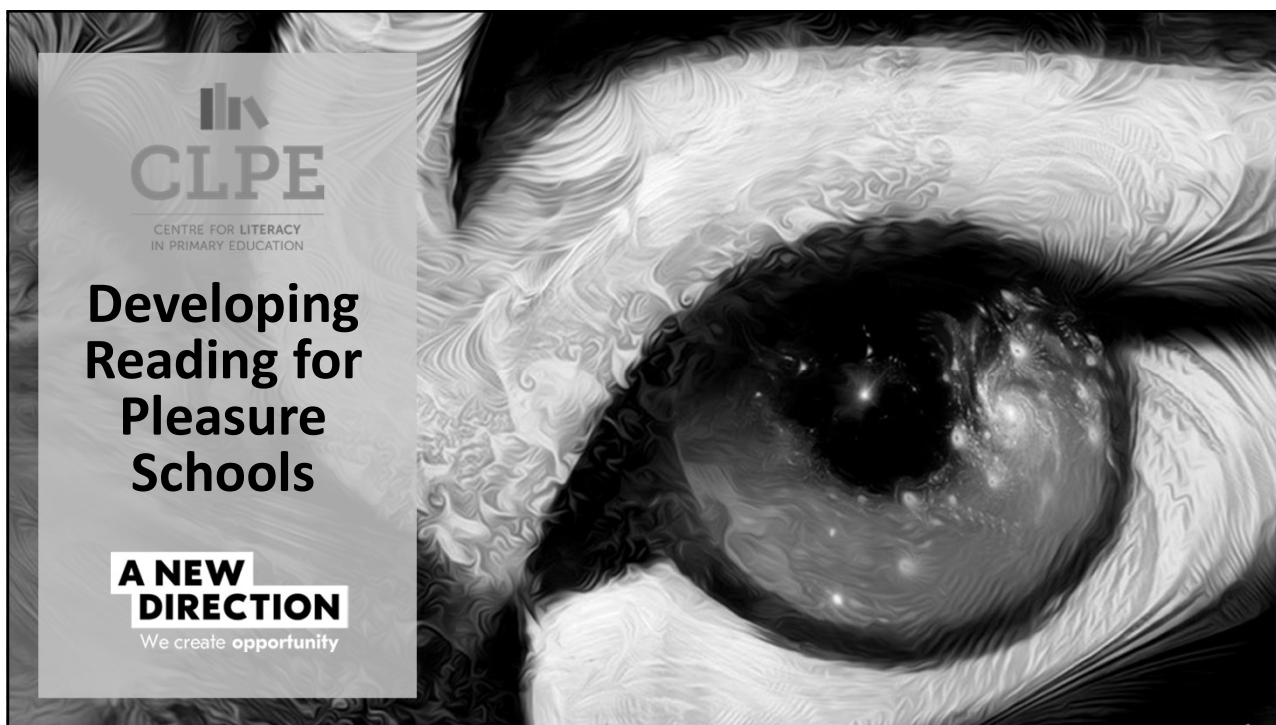


Welcome:


- Welcome to **CLPE** and the first of our masterclass sessions presented in association with **A New Direction**.
- Please feel free to browse the library and help yourself to morning refreshments in the Riddell Café.
- Before we begin, add a Post-It Note to one or both of the flipcharts in our literacy library:
 1. **What is Reading for Pleasure?** Write a sentence that defines what you feel can be understood by the term 'reading for pleasure'
 2. **Why is Reading for Pleasure important?** Why is this an ethos we might want to build and consolidate in our classroom, school and home environments?

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A New Direction and CLPE

Masterclasses



Tue 12 March | **Building 'Reading for Pleasure' Schools**

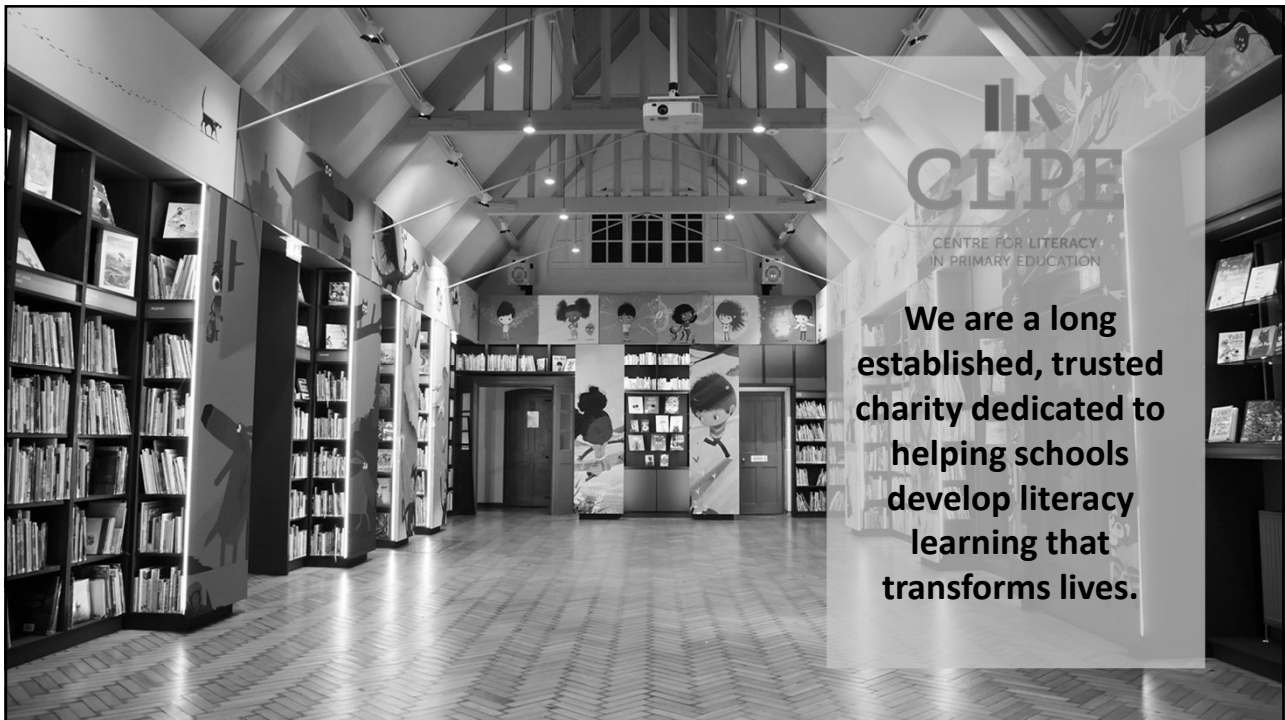
Tue 23 April | **Planning Creatively Around Quality Texts**

Tue 21 May | **Transforming Literacy Through Poetry**

Tue 25 June | **Transforming Literacy Through Picture Books**

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Programme



- Consider the importance of a rich knowledge of children's literature and the role of teacher as reader
- Develop understanding of the connection between reading identity and reading attainment.
- Explore approaches which nurture positive reader identity, raise engagement and attainment, and broaden children's outlook through the use of quality inclusive literature across the school.
- Understand how to effectively choose and use a range of texts for different reading experiences, designed to promote reading for pleasure.
- Develop strategies for creating and maintaining a reading environment that is inviting and inclusive, that supports choosing and browsing; which invites re-reading and revisiting; and includes books that invite wider reading across forms, authors, poets and illustrators, topics or themes.

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New Direction Masterclass co-delivered with award-winning author, S.F. Said




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SF Said
@whatSFSaid

"I'm making a pledge. From January, we will review a new children's book every week." Absolutely blown away to see Ben Lawrence in @Telegraph committing to #CoverKidsBooks every week, citing @frankcortrell_b's @BBC4today plea for coverage. THANK YOU!!!


telegraph.co.uk/books/children...



7:44 pm · 15 Dec 2022 · 165.6K Views

SF Said
@whatSFSaid

I don't remember much about the tests I did at school. I just did what I had to & promptly forgot it. But I will NEVER EVER FORGET the teacher who read us stories – pure reading for pleasure, with no assessment whatsoever. That's the stuff that changes lives! #literacy




CLPE and chris riddell

9:31 pm · 16 May 2019

SF Said
@whatSFSaid

I've said this before, but I'll keep saying it until it's government policy. Reading for pleasure should be at the heart of education. If we want kids to love reading & enjoy all its benefits – we MUST LET THEM READ THINGS THEY LOVE! #literacy

(Art: Bill Watterson)




Art: Bill Watterson

10:18 pm · 26 Apr 2019

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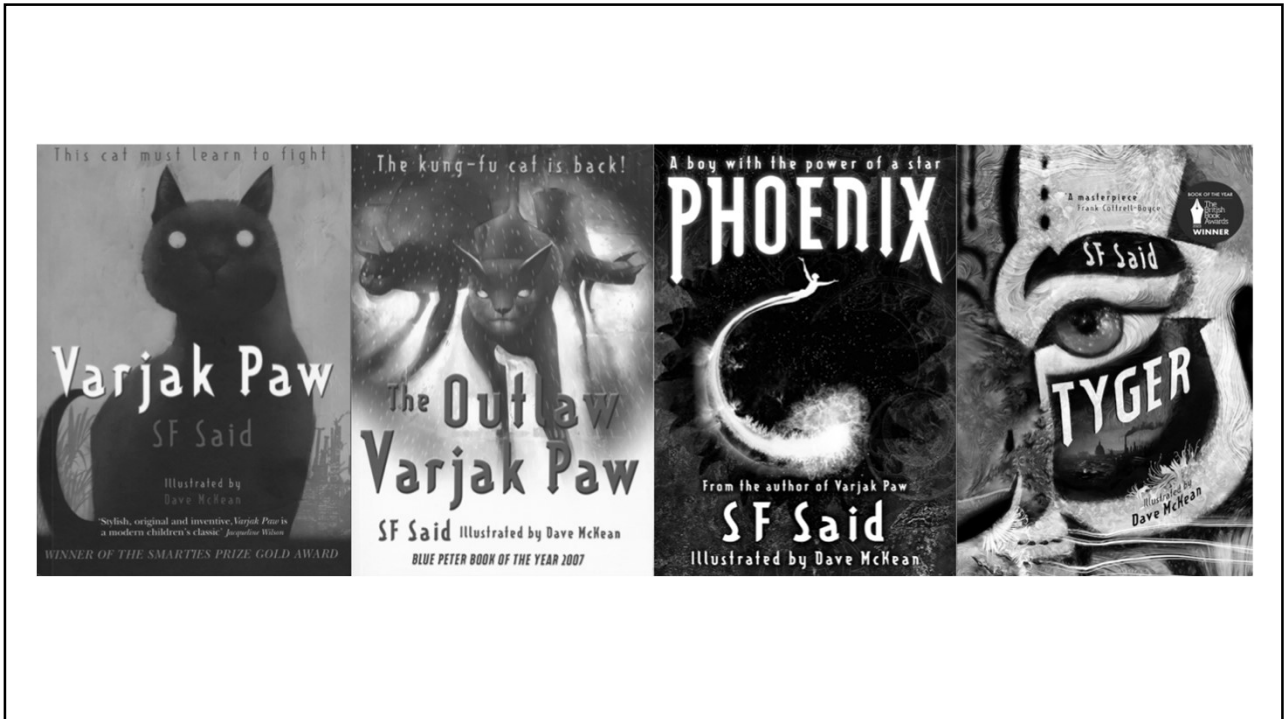
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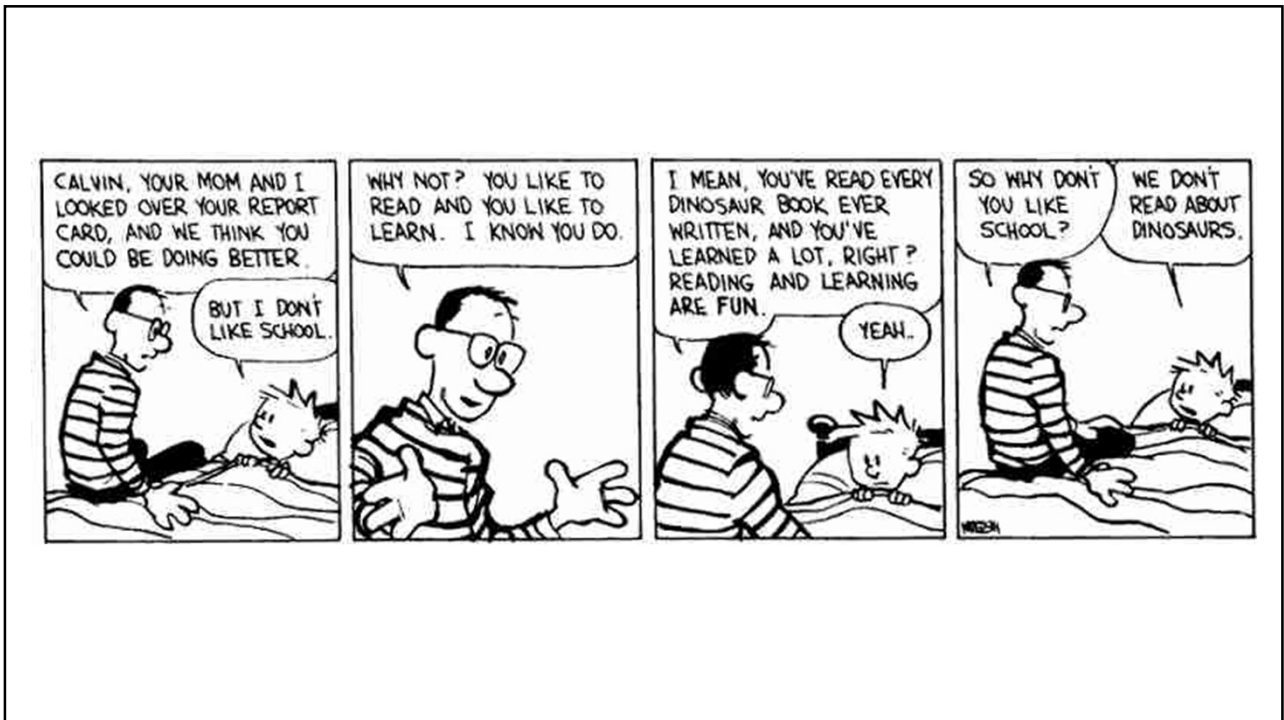


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Reading for Pleasure

*“Reading that we do of our own **free will**, anticipating the **satisfaction** that we will get from the act of reading.” (National Literacy Trust, 2006)*

*“To read for pleasure means to read **freely**, voluntarily, and with **delight**. In other words, reading for pleasure has no strings attached... Reading for pleasure means there are **no boundaries** or preconceptions of what needs to be achieved.” (International Literacy Association, 2018)*

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The Significant Benefits of Reading for Pleasure

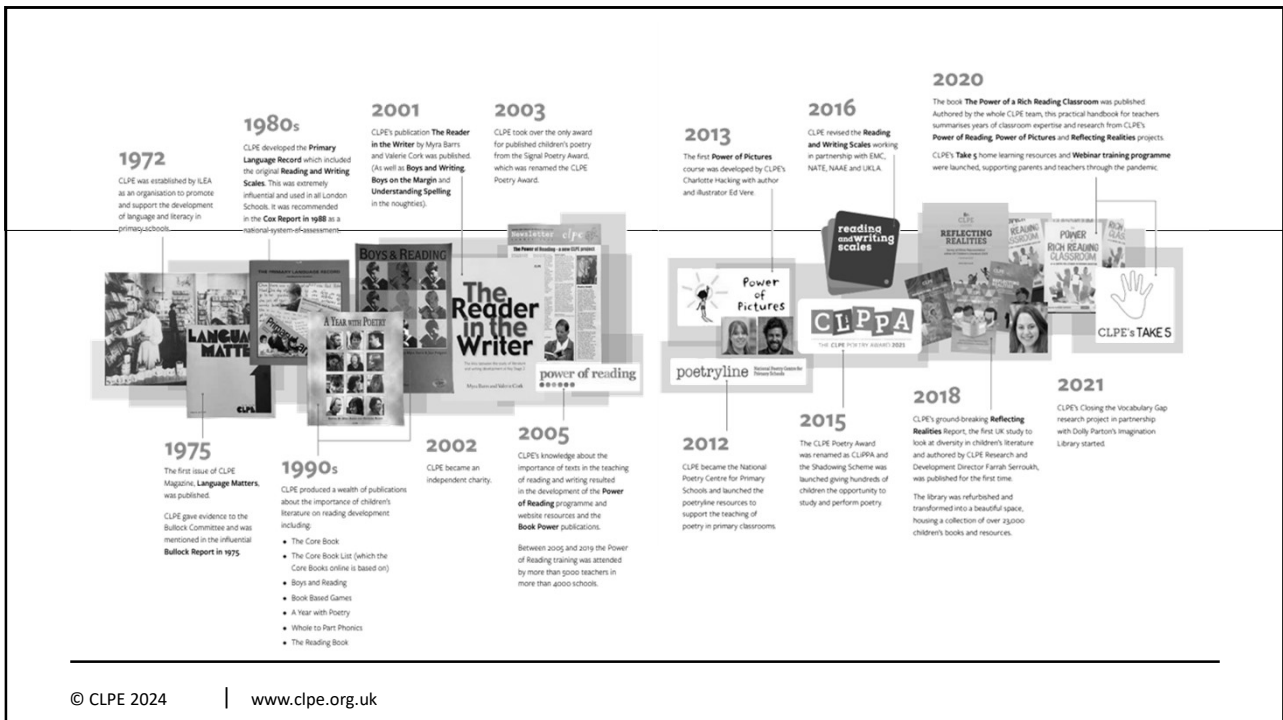
“Being a frequent reader is more of an advantage than having well educated parents and... **finding ways to engage students in reading may be one of the most effective ways to leverage social change.**” (OECD, 2002)

International evidence demonstrates:

- increased **attainment in literacy and numeracy** (e.g. Sullivan and Brown, 2013)
 - improved **general knowledge and vocabulary** (e.g. Clark and Rumbold, 2006)
 - encourages **imagination, empathy and mindfulness** of others (e.g. Kidd & Costano, 2013)
 - new **reader to reader relationships** and communities of readers (e.g. Cremin et al., 2014)
-

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Reading for Pleasure *is* Reading

“What we must understand is that **reading for pleasure is not a bolt on, added extra, or series of activities to tick off. It is an act, a coming together of skills, knowledge, and attitudes**, which does not happen after a phonics programme is complete or when children achieve fluency; **it begins from the moment a baby has their first encounter with a text.** Children are far more likely to read for pleasure when they can read, when they have texts available that make them want to read and they are aware of the inherent pleasures that reading offers to them, resulting in the intrinsic motivation to read for themselves.”

The Balancing Act: An Evidence-Based Approach to Teaching Phonics, Reading and Writing,
 Dominic Wyse and Charlotte Hacking (Routledge, 2024)

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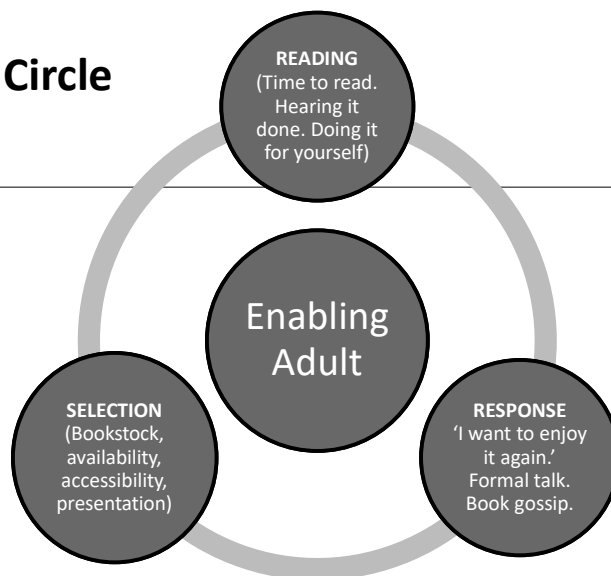
Responsibilities and opportunities for the enabling adult

- Engendering and modelling positive attitudes towards reading*
- Making book recommendations and giving access to quality texts*
- Understanding and developing children's own reading identity*

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The Reading Circle



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From *The Reading Environment* by Aidan Chambers (Thimble Press)

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Your Reading Identity

- Reflect on those four core areas from Aidan Chambers' Reading Circle (*the enabling adult(s), access to books, time to read (or be read to), and opportunities for response*) and their place within your own reading history:
 - *What are the core experiences related to reading that come to mind?*
 - *What reading – or moments around reading – were important or memorable to you?*
 - *Did your engagement with reading change over time? Why do you think that was?*
- Using the A2 paper on your table, map out a timeline of those core experiences.

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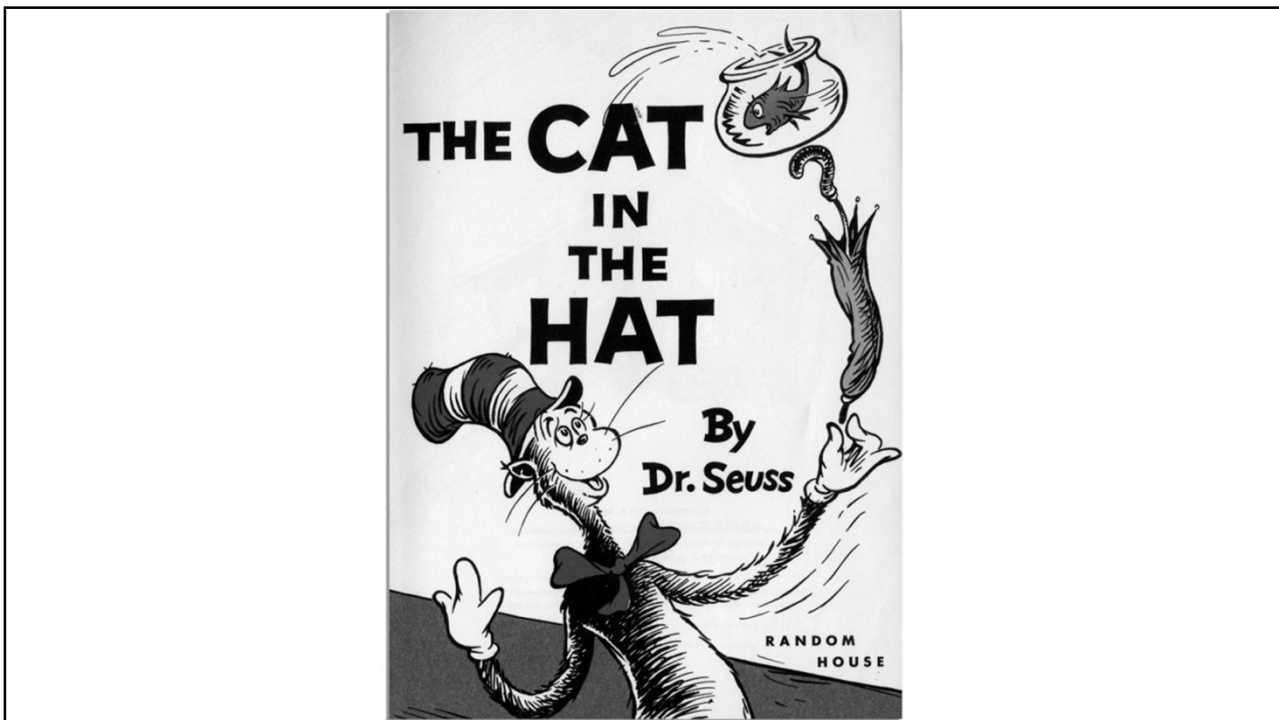


My Reading History

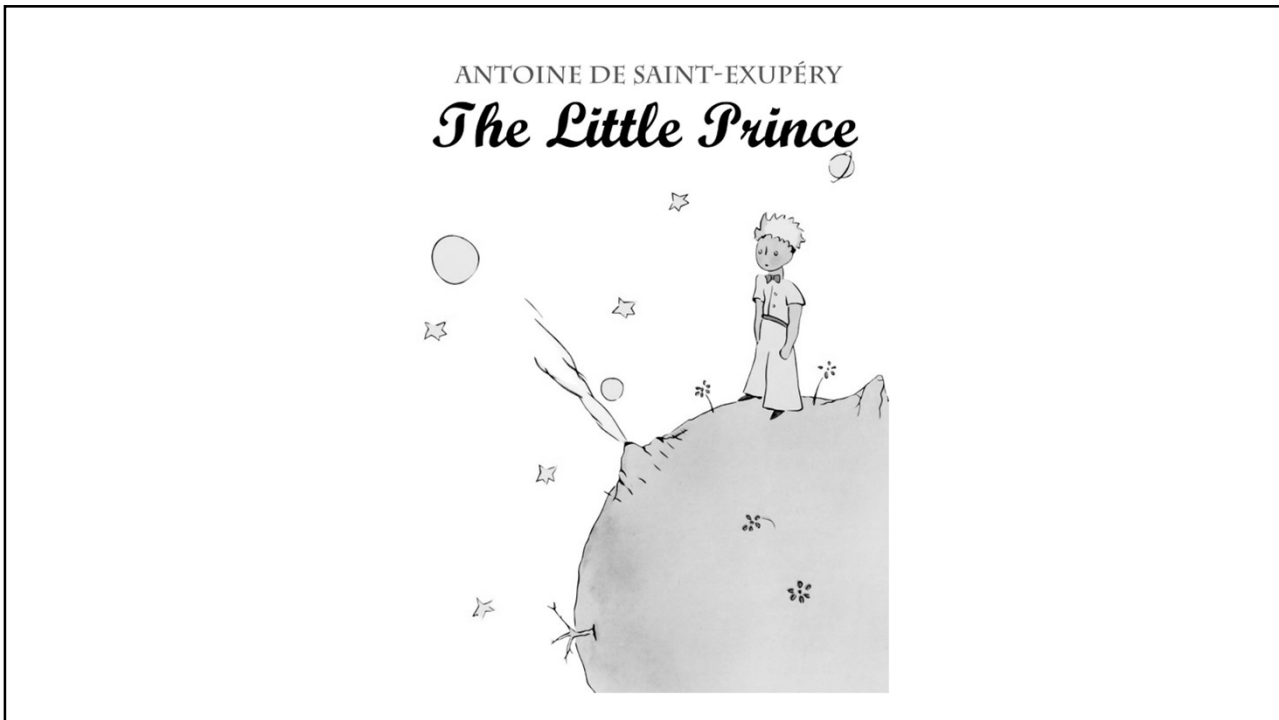


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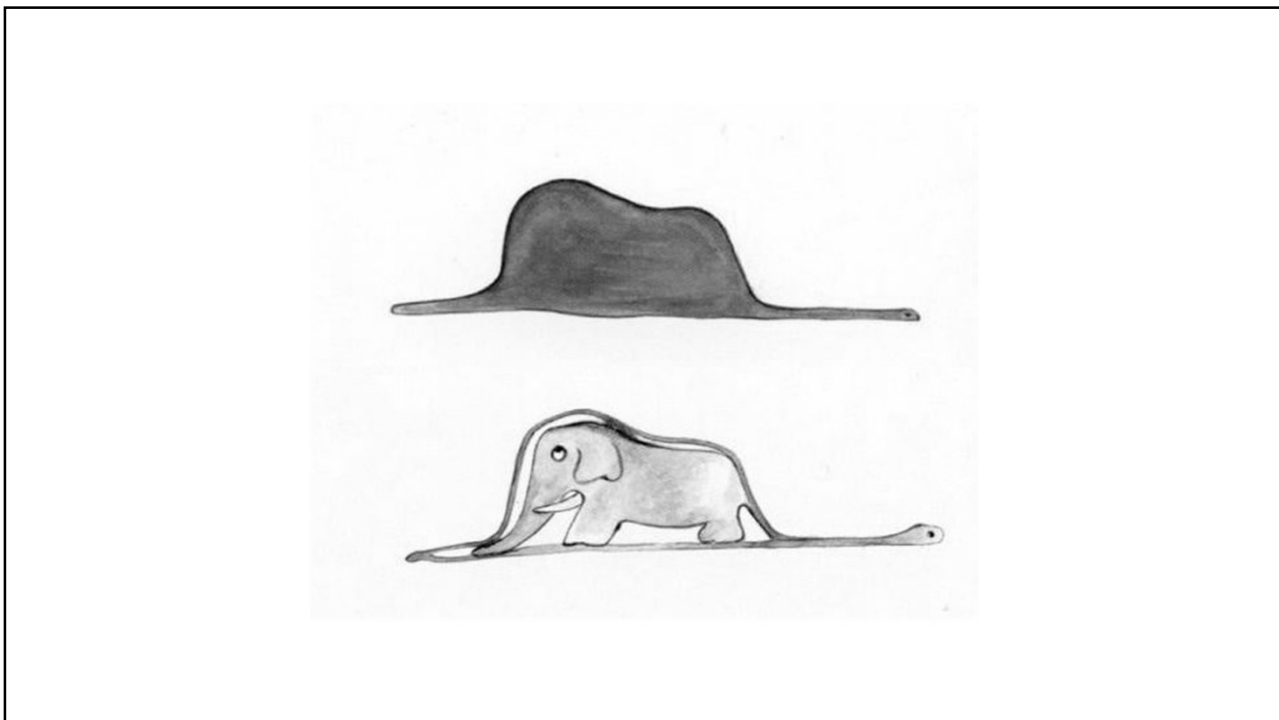
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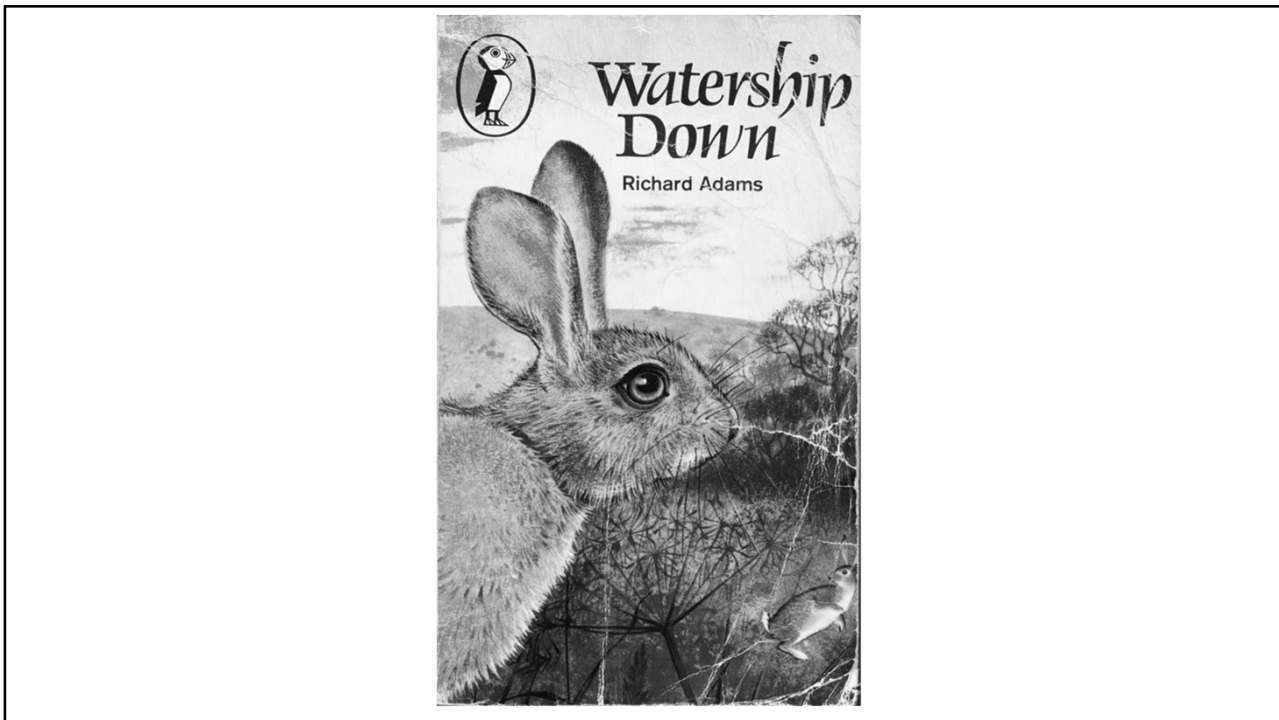
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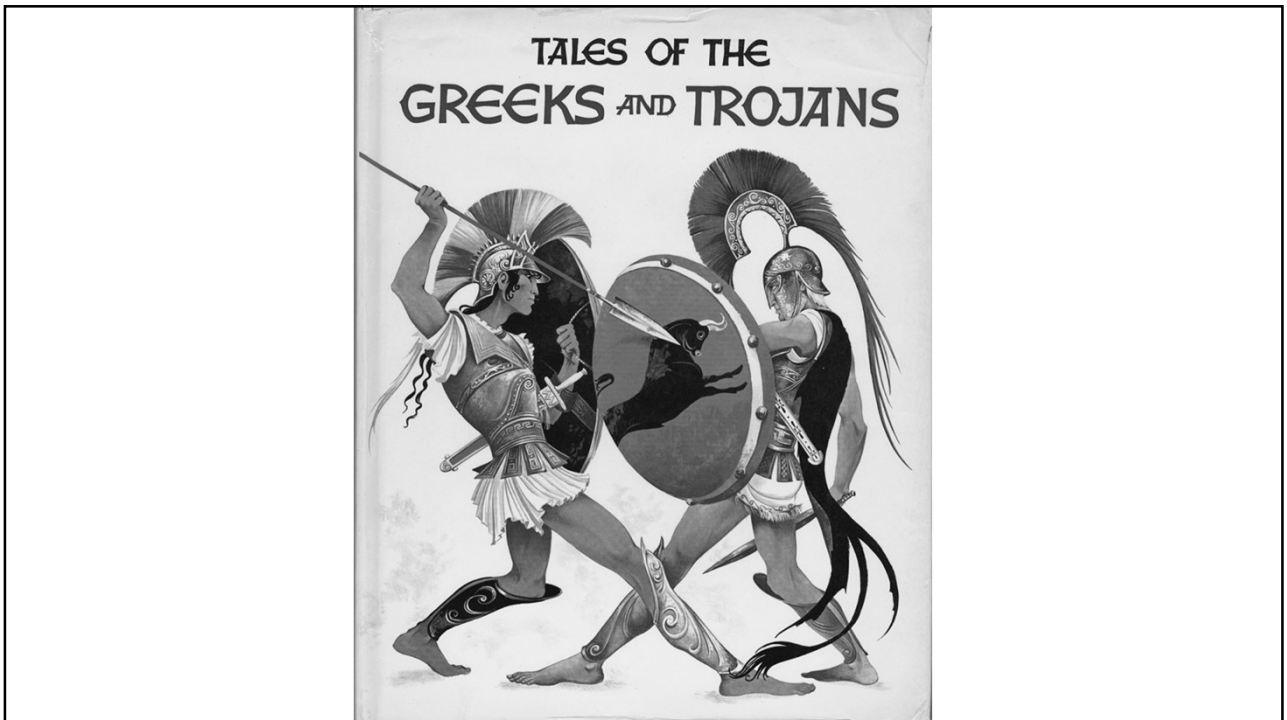
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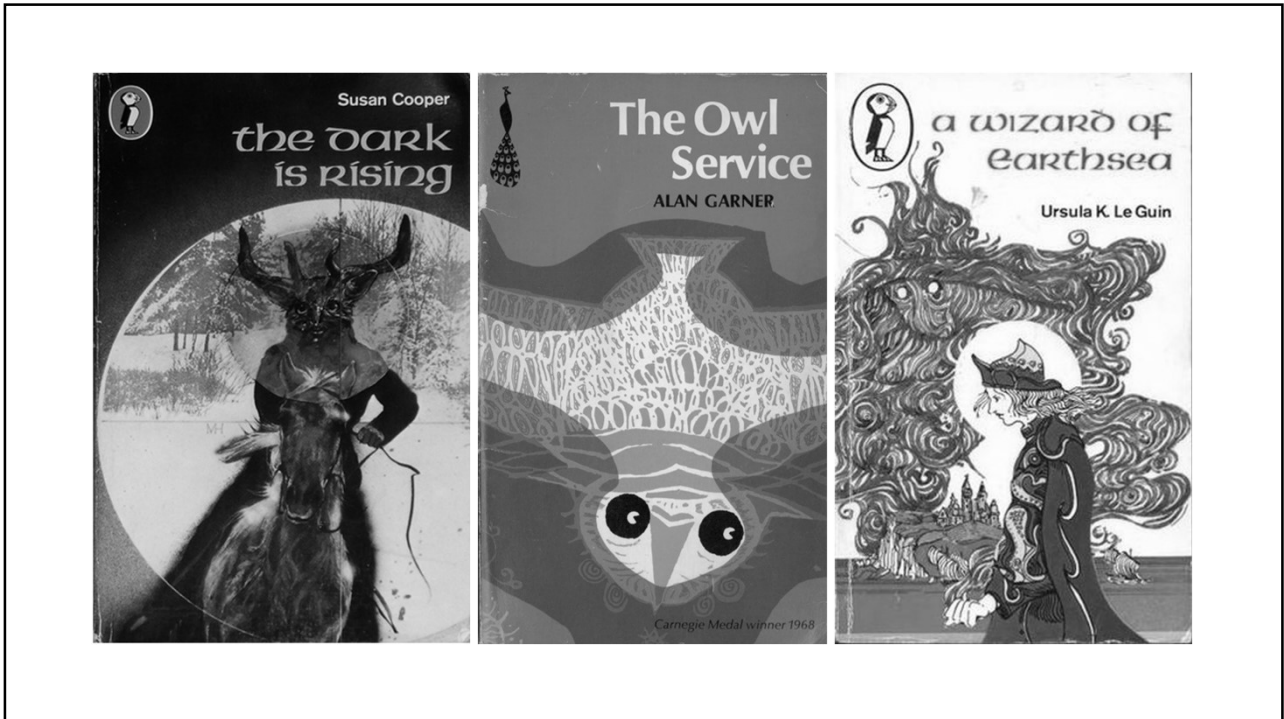
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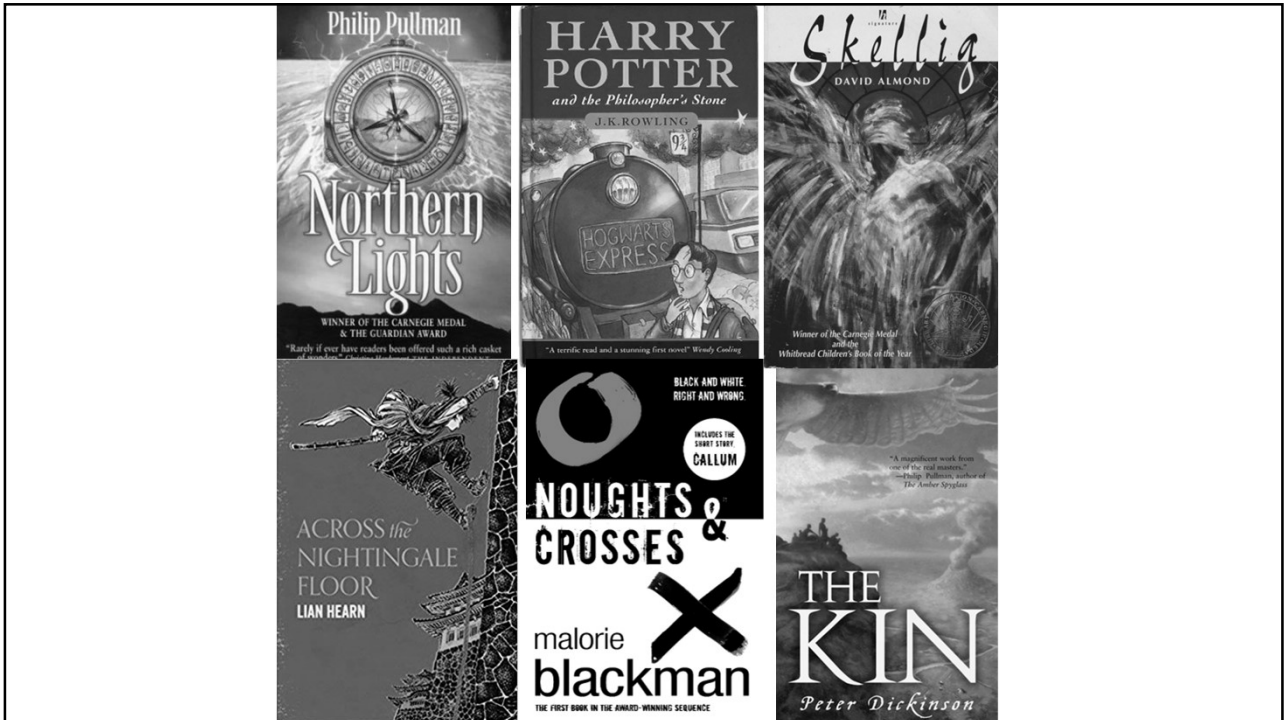
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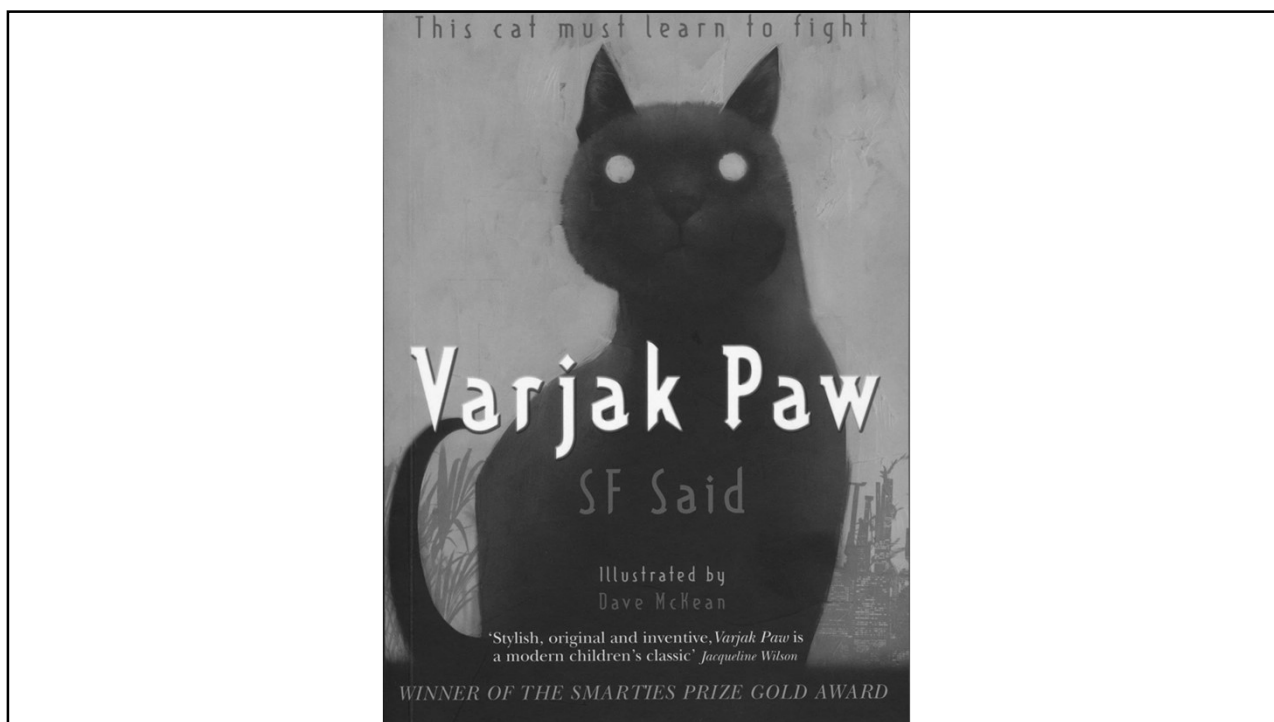
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Discussion



- *What did hearing about S.F.'s experiences make you think about your own reading history? Add further annotations to your paper.*
- *Now, find someone on your table that you don't know. Take turns to introduce yourself and your reading history.*
- *What else might inform your reading identity and preferences?*
- *What would your students include in their 'reading history'?*
- *What authors, books or enabling adults would they consider significant?*

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Children's Favourite Authors:

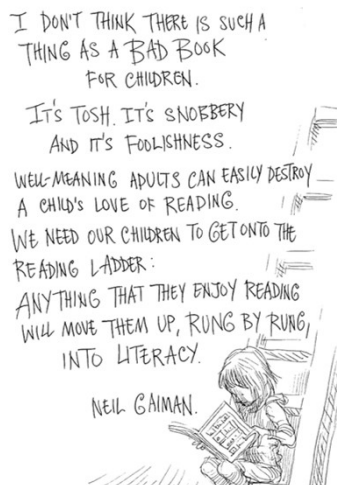


Top 10 Authors read by Y5 at Power of Pictures baseline

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Broadening Children's Text Choices



- How might we value children's personal choices for reading AND simultaneously broaden the literature that they have to choose from?
- How confident are all colleagues at recommending books to students, choosing books to study or selecting books to read aloud that engage children and broaden their awareness of a range of quality texts, authors and illustrators?

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quote by Neil Gaiman, illustration by Chris Riddell

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Reflecting Realities

Percentage of Children's Books Published featuring Racially Minoritised Characters (FIG. 1)

Year	Percentage
2017	4%
2018	7%
2019	10%
2020	15%
2021	20%
2022	30%

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The Importance of a diverse, contemporary and meaningfully representative book stock

“I have been interested to go through our texts... and unpick whose stories we are telling, and which pupils in the class we may, or may not, be representing in our stories. I realised that often the central characters in the stories I use as my core teaching texts feature animals or fictional characters as their main protagonist. **I began to think about what a missed opportunity this was in helping our children to relate to texts personally and see themselves in books.**”

“The selection from CLPE’s Power of Reading class book pack provided us with main characters which represented our cohort; their backgrounds (e.g., West African families like Anna Hibiscus); their families (working mothers and caregiving fathers like Astrid [in Astro Girl]), their shared interests (transport in Naughty Bus); their environment (living in a city flat like Errol); their high aspirations for their own lives (Astrid wanting to be an astronaut). **Choosing representative texts which reflected our children's lived experiences led to children having a deeper understanding and being able to vocalise and celebrate their own identity.**”

Project Teachers on CLPE’s Power of Reading in the Early Years Project, 2023

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Contemporary Children's Literature

- Take 1 minute to note down as many contemporary authors, illustrators, poets of fiction and non-fiction texts for children as you can in the time allowed.
- *Do you think your repertoire of children's literature is wide enough to nurture all students as readers?*
- *Thinking about the children's books you have read or shared recently, how many were published in the last 5 years?*
- *To what extent do you offer tailored book recommendations to individuals, building on your knowledge of texts and of each child as a reader, while still enabling choice?*
- *What strategies ensure children see you as a fellow reader and reading role model?*
- *What are the benefits and challenges of staying abreast of contemporary publications?*

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Questions adapted from *Widening Teachers' Reading Repertoires: Moving beyond a Popular Childhood Canon*, International Literacy Association

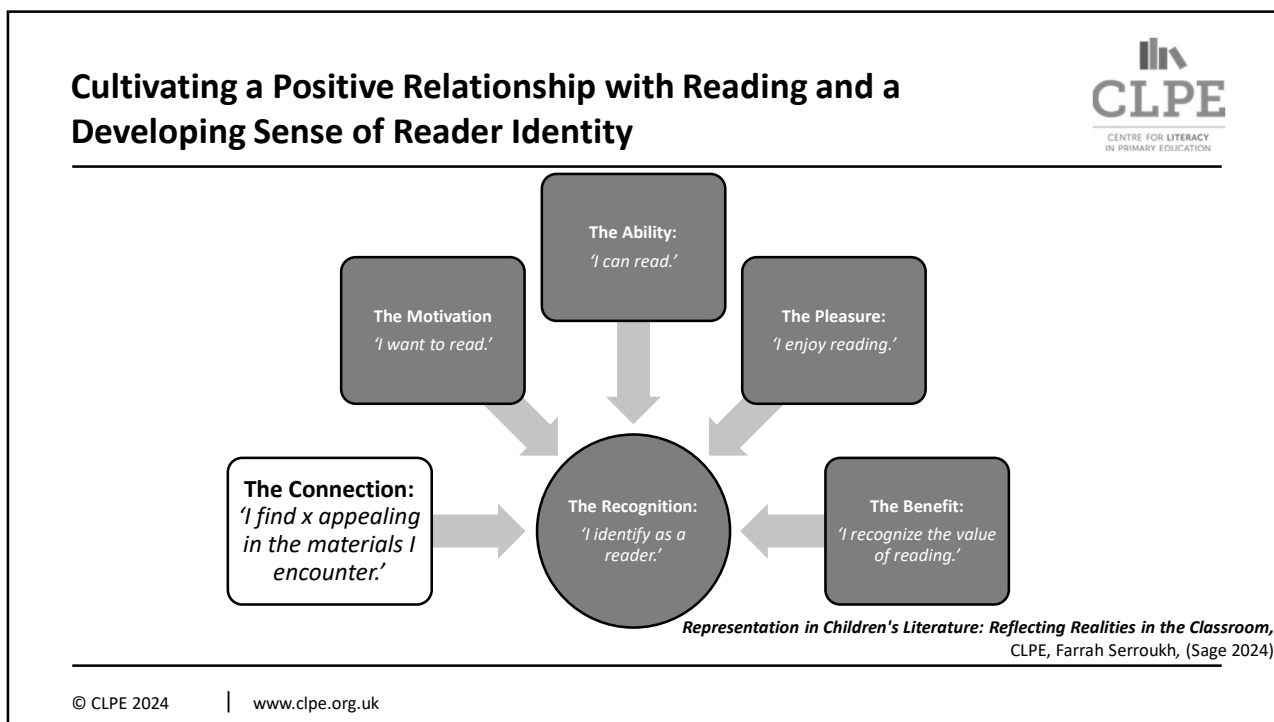
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Knowing your readers

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The 'enjoyment' factor


"The PIRLS 2021 research asked pupils directly about how much they liked reading, and found that England was 42nd out of 57 countries. A worrying 24% of England's pupils said that they did not like reading, and 48% said they only somewhat like reading; 29% said they very much like reading. PIRLS also found a link between pupils not liking reading and lower attainment in reading."

Dominic Wyse, Institute of Education Blog, 10th October 2023


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Reading for Pleasure: The National Literacy Trust Annual Survey



CENTRE FOR LITERACY
IN PRIMARY EDUCATION




71,351 children and young people aged 5-18 from 285 schools took part in our Annual Literacy Survey. The above stat is based on children aged 8-18.

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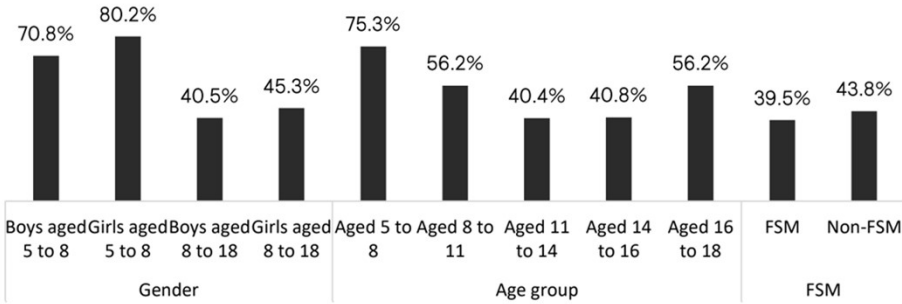
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Reading Engagement 2023



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IN PRIMARY EDUCATION

Figure 2: Percentage of children and young people who enjoyed reading in their free time in 2023 by gender, age group, and free-school-meal uptake (8 to 18s only)

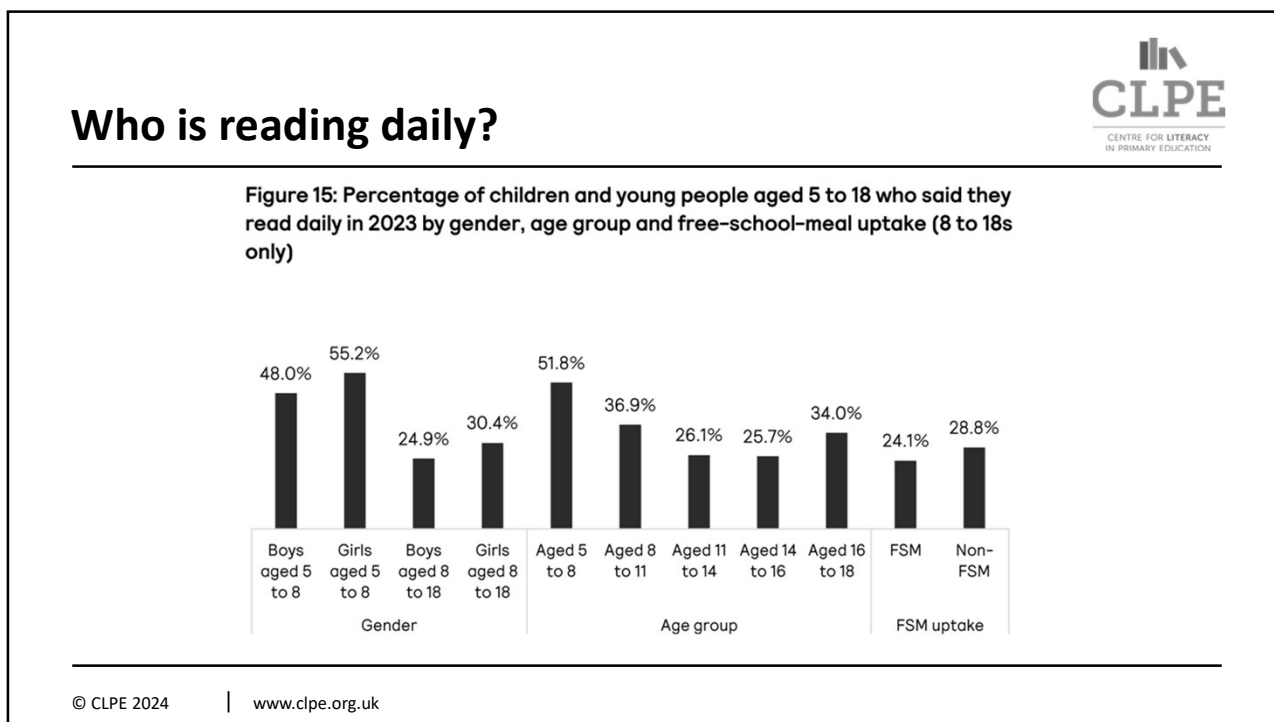


Category	Percentage
Boys aged 5 to 8	70.8%
Girls aged 5 to 8	80.2%
Boys aged 8 to 18	40.5%
Girls aged 8 to 18	45.3%
Aged 5 to 8	75.3%
Aged 8 to 11	56.2%
Aged 11 to 14	40.4%
Aged 14 to 16	40.8%
Aged 16 to 18	56.2%
FSM	39.5%
Non-FSM	43.8%

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CLPE CENTRE FOR LITERACY IN PRIMARY EDUCATION

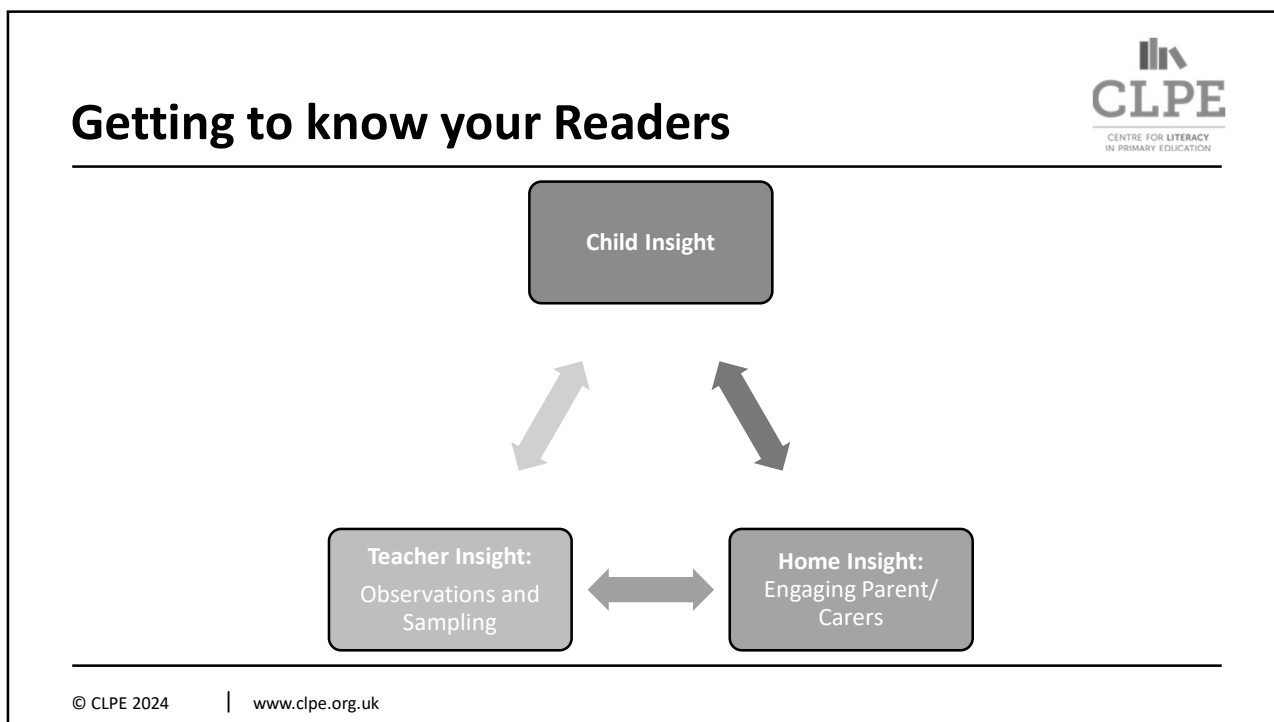
Knowing and Planning for Your Readers

‘Each child comes with their own reading experiences, identity, knowledge and skills that we can build on to teach reading. Observing early readers and knowing what questions to ask about them is crucial.’

The Power of a Rich Reading Classroom (2020)

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Reflection:

Consider the national data and think about your own class or school and the extent to which that data reflects your own student population. Discuss your young readers, what you know about them, and what you might like to find out:

- *Who in your class is a confident and engaged reader?*
- *Who can read but doesn't? What struggles to read but tries?*
- *What prior experiences have they had?*
- *What do you know about their motivation to read?*
- *What do you know about their reading proficiency?*
- *What do you know about their habits and preferences?*
- *What more do you need to know?*
- *What and who do you feel you don't know enough about? Why do you think this is?*

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‘The Pandemic Still Remains.’

Year Group 2023-24	Year 2	Year 3	Year 4	Year 5	Year 6
Year Group during Pandemic Lockdowns 2019-20	Pre-school	Nursery	Year 4	Year 1	Year 2
Year Group during Pandemic Lockdowns 2020-21	Nursery	Reception	Reception	Year 2	Year 3
			Year 1		

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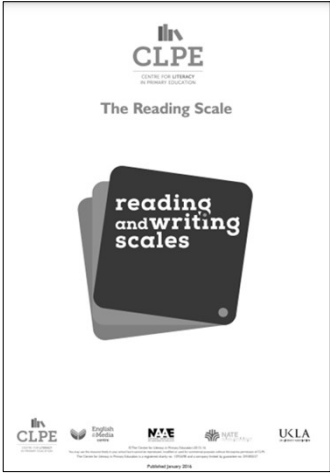


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Understanding the journey of reading development

Dependence ← ————— → Independence

Beginning Reader	Early Reader	Developing Reader	Moderately Fluent Reader	Fluent Reader	Experienced Reader	Independent Reader	Mature Independent Reader
	↑	↑	↑	↑			
	End of EYFS	End of KS1	End of Lower KS2	End of Upper KS2			



The Reading Scale
reading and writing scales

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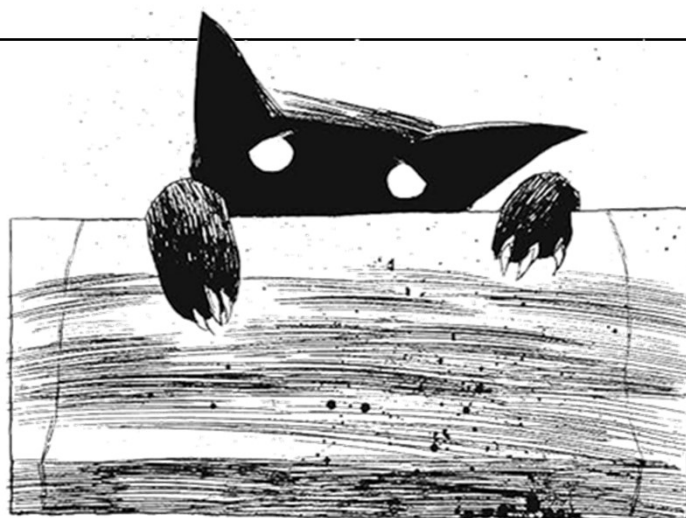
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A Reading Perception Survey

- What is reading and why do you do it?
- Do you enjoy reading? Why/Why not?
- What do you like to read?
- What one book would you recommend and why?
- When and where do you read? (in and out of school)
- Are you a reader? How do you know?
- What does the teacher need to know about you as a reader?
- What advice would you give to someone younger than you to help them become a better reader?

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Break



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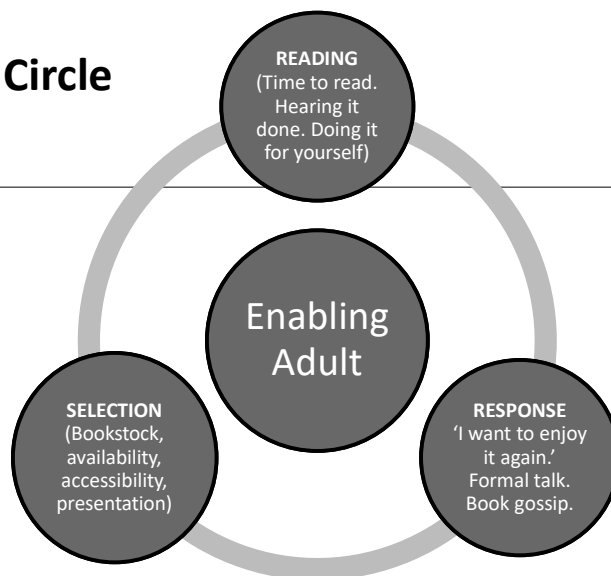
Providing Access and Engagement

Ensuring that all children are able to access quality literature through evidence-based approaches

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The Reading Circle

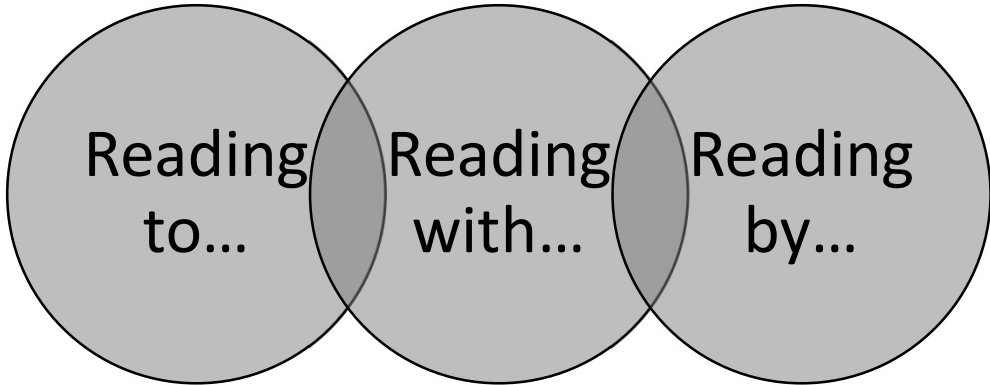



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From *The Reading Environment* by Aidan Chambers (Thimble Press)

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Reading Experiences



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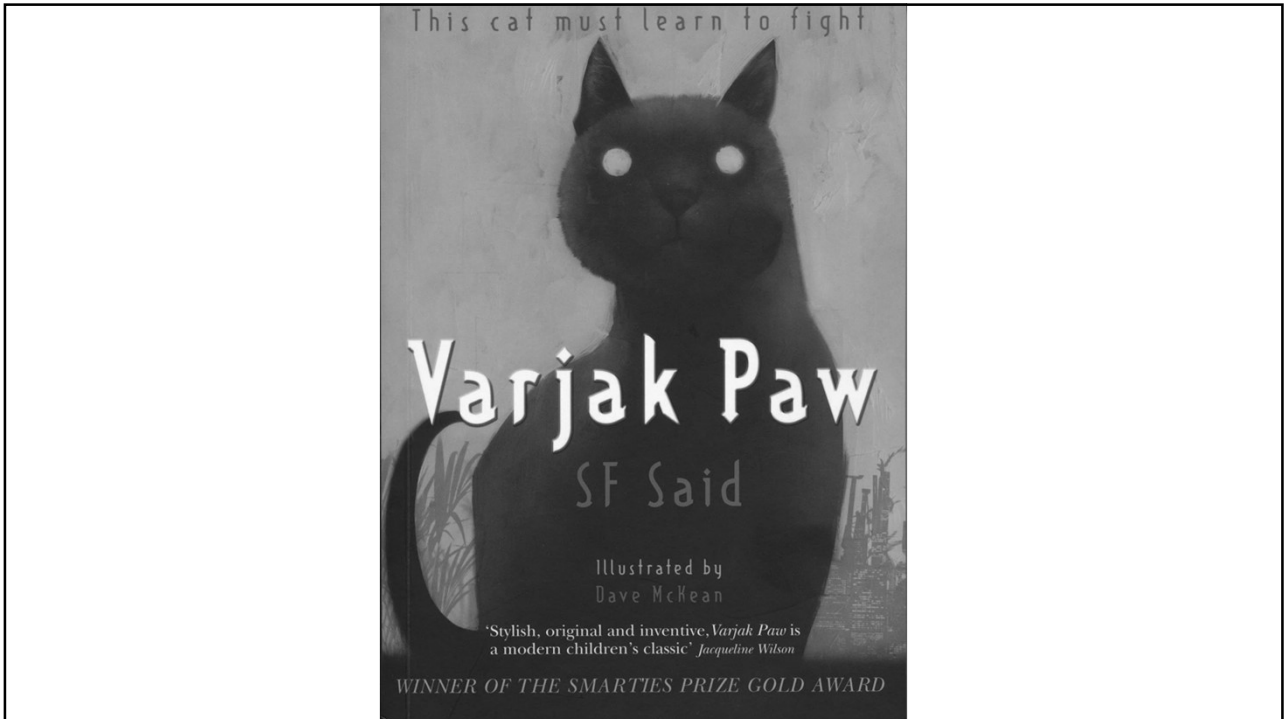
Considering your Reading Provision



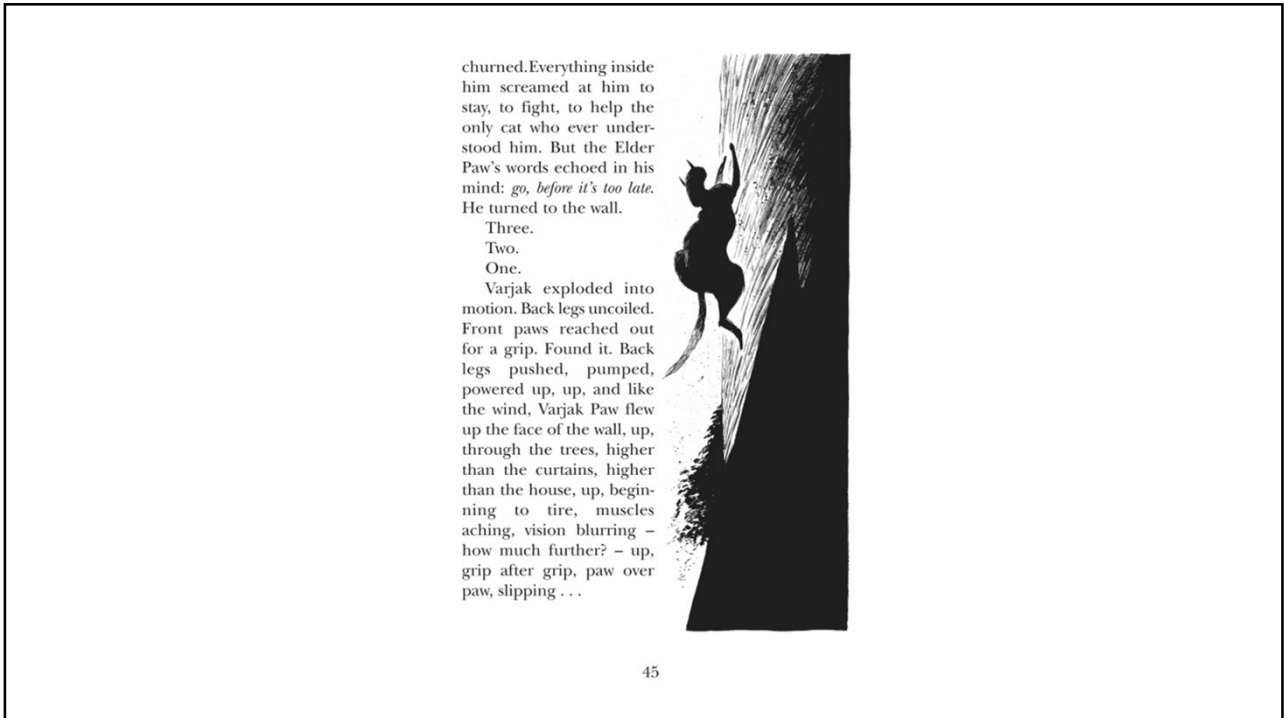
- Consider and discuss the range of reading provision on offer for your class (or across your school setting).
- Working with colleagues on your table, note down each reading opportunity on a separate note card. Annotate to indicate whether the teacher is reading to the children (T), reading with the children (W), or if the reading is being done by the children (B). You might also indicate whether that aspect of the provision is for all phases or for specific year groups only.
- *What do you notice?*

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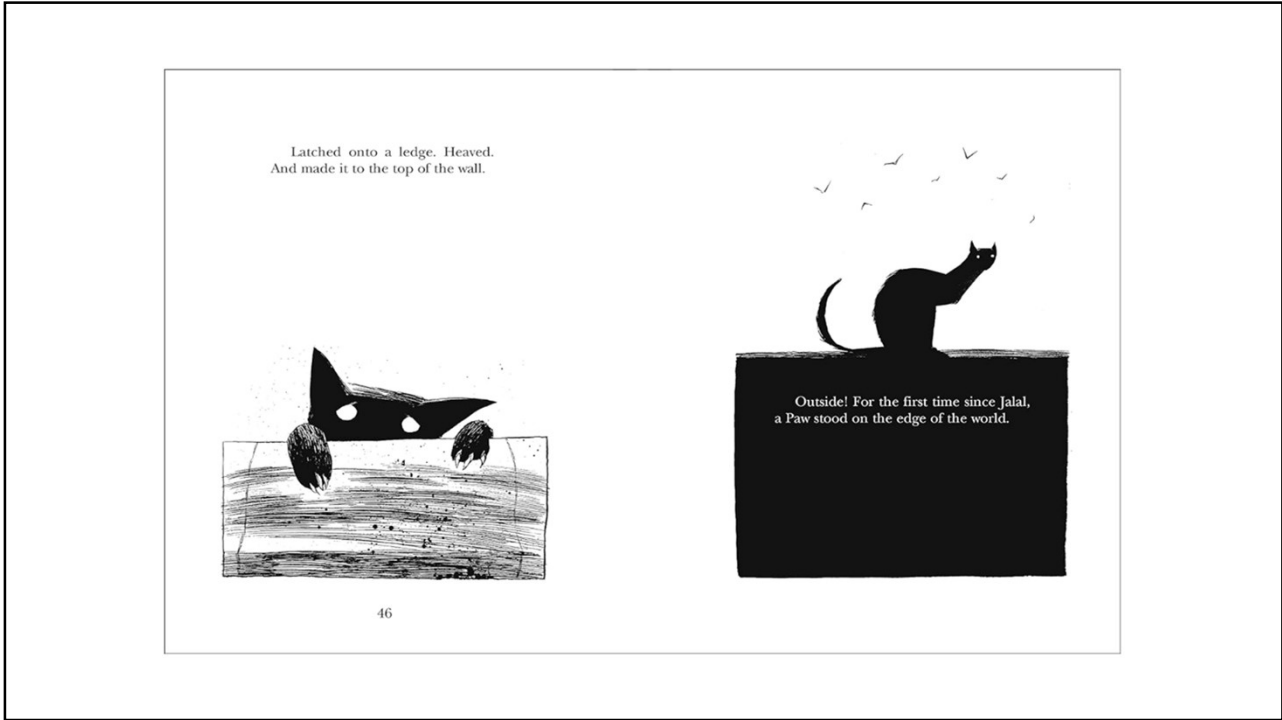
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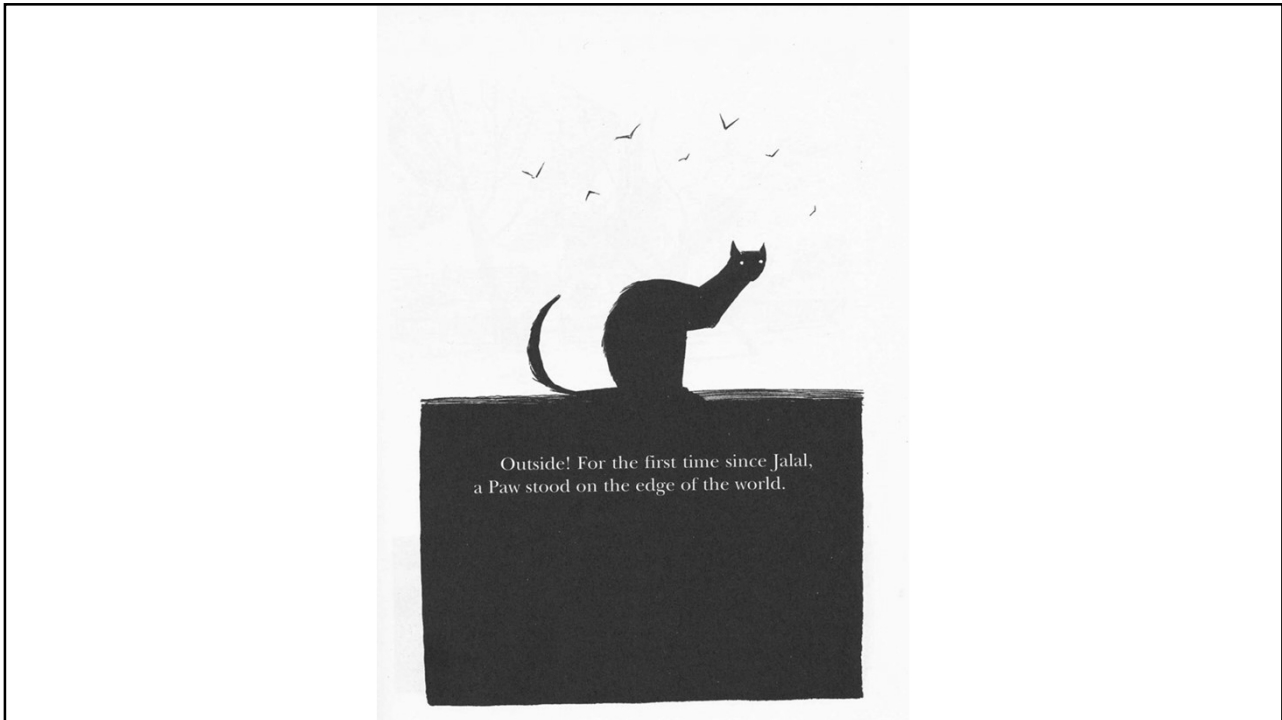
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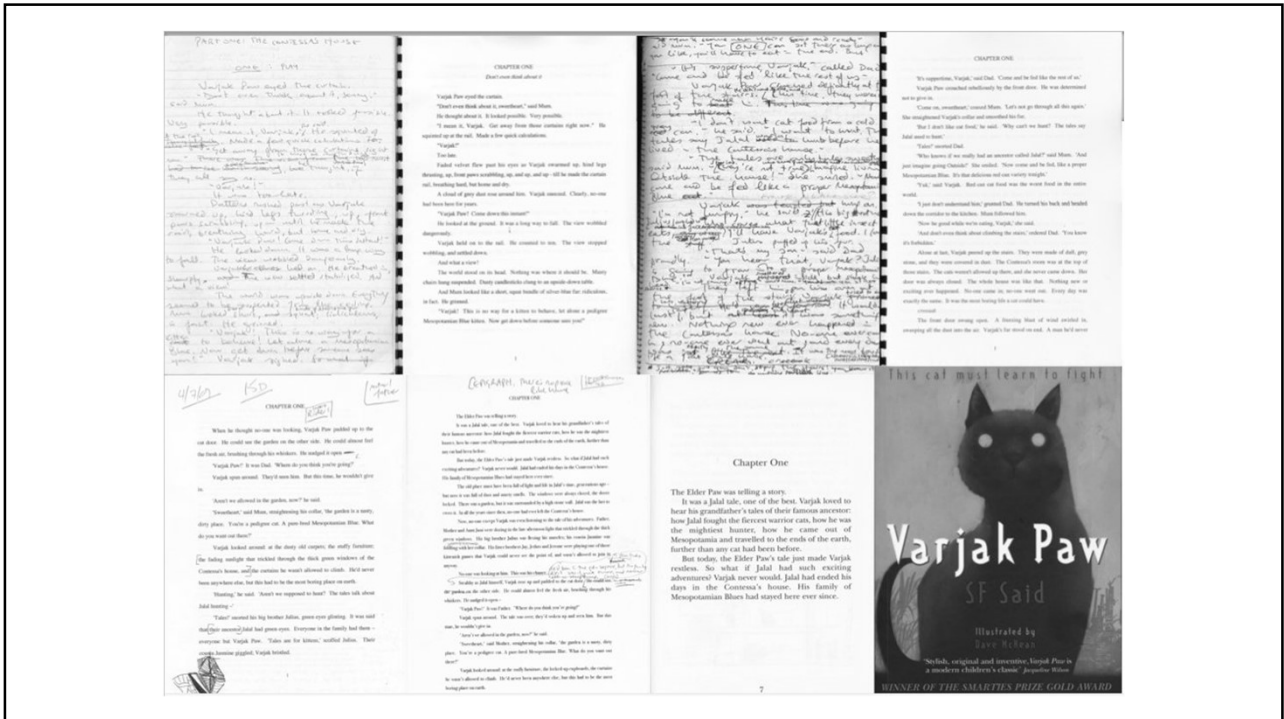
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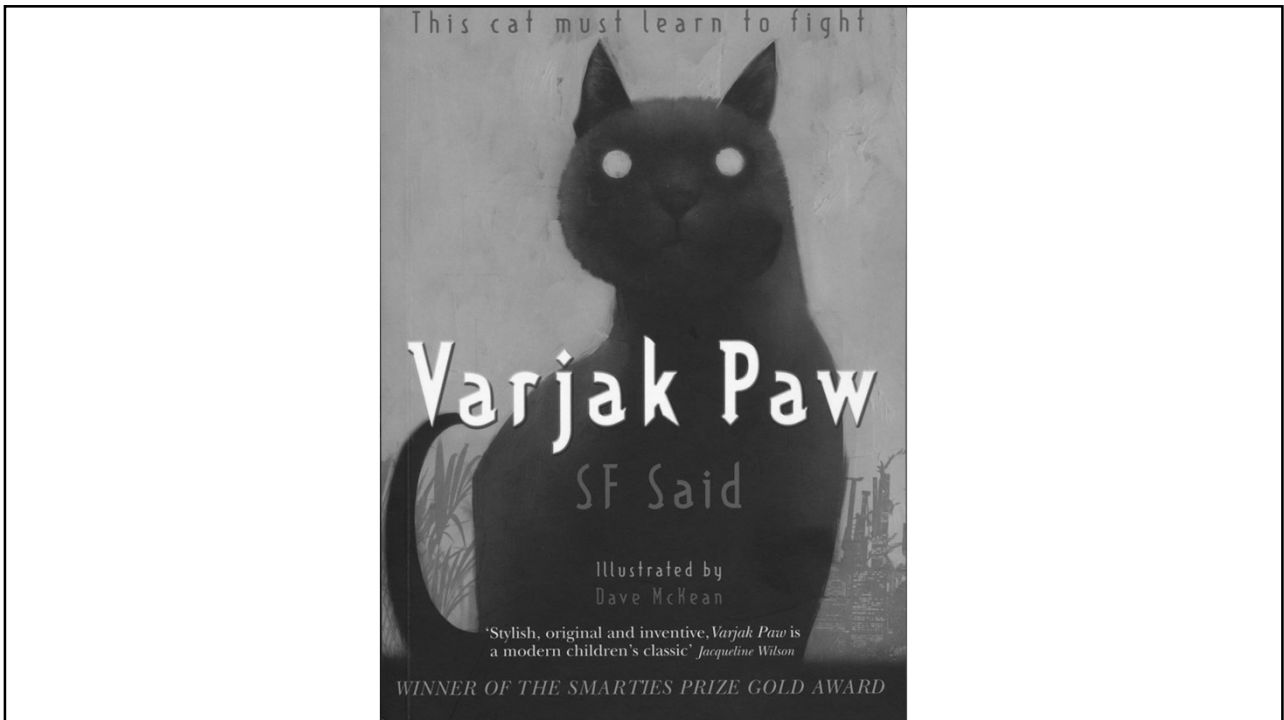
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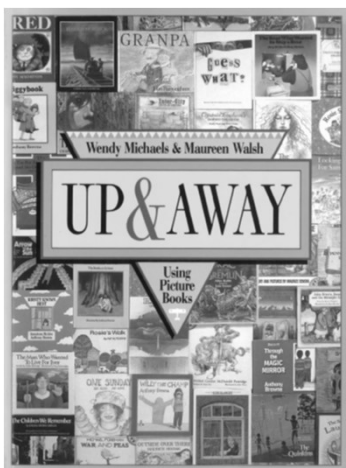


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The Role of the Picturebook



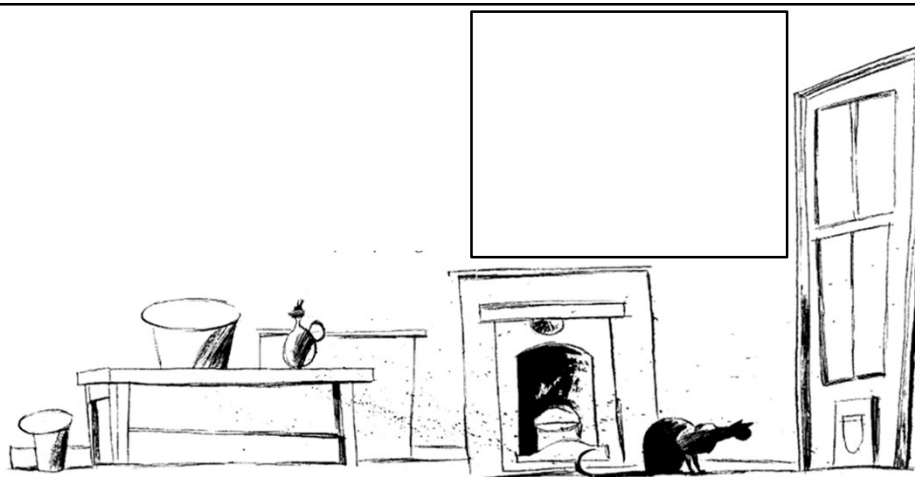
*“Pictures and picturebooks are an important part of the meaning making process. **Reading pictures is just as complex, perhaps more complex than reading print: it can also be just as rewarding as reading print.** When the two symbolic systems work together the satisfaction, **enjoyment and stimulation is more than doubled.** In a world that relies increasingly on visual means of communication, **picturebooks have established themselves as a complex literary genre in which both verbal and visual cues structure meaning.**”*

Michaels and Walsh – Up And Away: Using Picturebooks, 1990

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Accessing the Text: Response to Illustration



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Illustration by Dave McKean

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Visual Literacy: A crucial skill for developing critical readers and thinkers



V FOR VENDETTA



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Understanding authorial intent with Early Writers



*'From a teaching point of view, picture books elicit deeper and more thought-provoking responses from children as they **are able to draw on the 'extra' story depicted through the pictures.** This creates more talk, which in turn promotes ideas for writing. **Children who would normally be considered less able have shone** using the Power of Pictures sequences.*

*All the children in my class **discuss illustrations with confidence, making references to a range of authors/illustrators and discussing connections that they are able to make between them. They are becoming aware of how techniques are used by the illustrator to create a certain effect.***

Ann Gelder, Year 1 Teacher Headcorn Primary

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Deepening knowledge and understanding in KS2



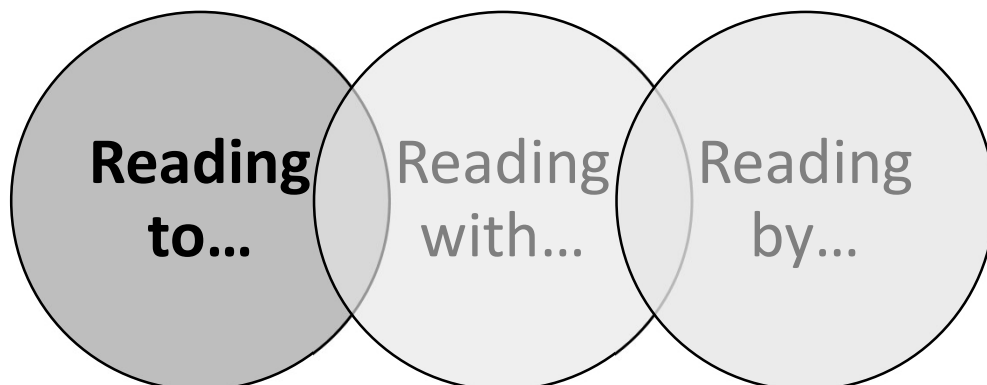
*“The most surprising thing is that it has **given our children a voice and a language**. The developing understanding of how picturebooks work and how illustrators actively make decisions has led to **children digging much more deeply into the story**. The increasing understanding that the illustrator is an author has **led to in-depth discussions around authorial intent**. Pupils **increased confidence in expressing understanding and a willingness to challenge ideas** has impacted in ways we did not imagine. **They have an increasing vocabulary and language to share their ideas.**”*

Simon Smith, Headteacher, East Whitby Academy

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Reading To...




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Why Reading Aloud?



‘When someone reads aloud, they raise you to the level of the book. They give you reading as a gift.’

Daniel Pennac, The Rights of the Reader

‘Reading aloud to children may be the single most important thing a teacher does.’


Anne Thomas, The Reading Book, CLPE

‘What children have had read to them or read themselves is echoed in their writing, influencing the kind of writer they can be.’

Myra Barrs, The Reader in the Writer, CLPE

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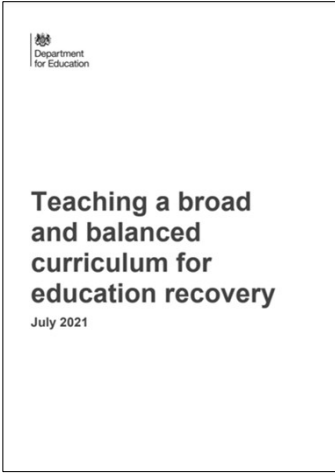
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‘A Broad and Balanced Curriculum for Education Recovery’ – DFE, July 2021

Frequent reading should be a priority. It should happen not simply in English lessons but also in other subjects, such as history, so that pupils learn from what they read. They should also have time to read for pleasure. Since fluency is important for comprehension, practising reading should be a priority. Reading across the curriculum, not simply in English lessons, also uses teaching time efficiently.

As at key stage 1, teachers should continue to read to all pupils so that they experience what it is like to enjoy and become immersed in a book.



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The Reading Framework: Reading aloud is an integral approach to teaching reading across all Key Stages



Make reading aloud a key teaching approach across your English curriculum. This enables children to respond more deeply to what is heard, than when they read a text for themselves.

Daily story time is recommended across all Key Stages, in which the class can simply enjoy a book together without interruption or analysis.

If children are not being read to at home, provide opportunities for them to be read to and with at school.

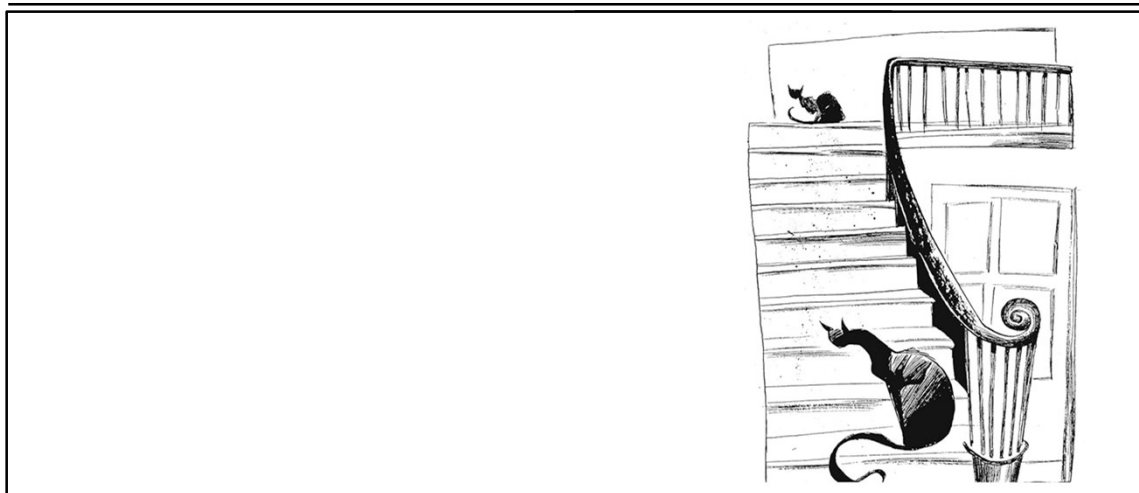
When reading aloud, model skilled reading behaviours and the pace, prosody and expression of fluent reading.

Draw attention to the vocabulary and language models introduced in stories read aloud. Plan for these texts to be enjoyed, discussed, re-read, revisited and used across the day and in different contexts.

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Reading Aloud



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Illustration by Dave McKean

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Reflecting on the act of being read to:

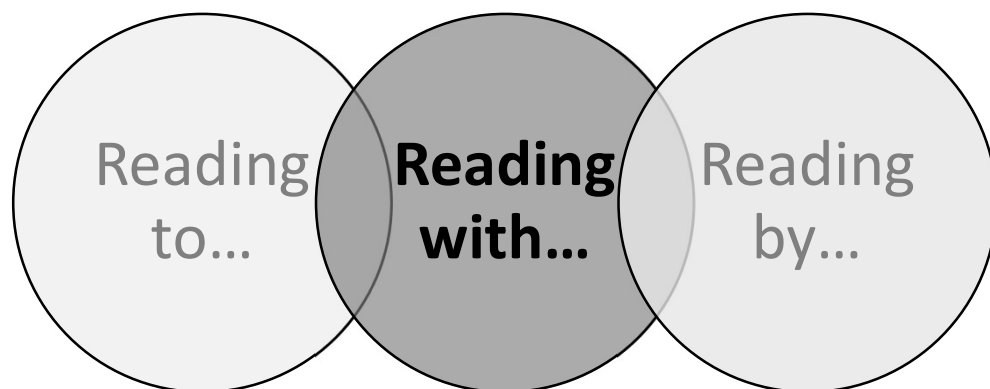
- *In what ways does hearing the text read aloud contribute to your understanding and appreciation of the text?*
- *What does the act of reading aloud offer that other reading practices do not?*

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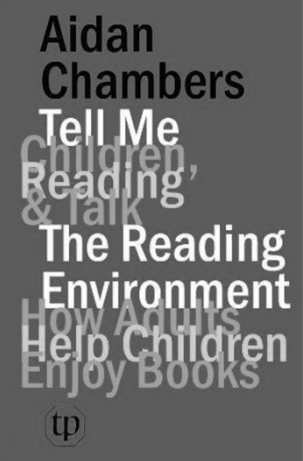

Reading with...



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Key Approach:
Developing Reader Response




Likes What did you like about the book / story / picture?	Dislikes Was there anything you disliked about it?
Puzzles Was there anything that puzzled you?	Connections / Patterns Does it remind you of anything? Did you notice any pattern?

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The Importance of Personal Response




- There is no one, correct interpretation of a literary work but multiple interpretations
- **Each reader has a unique and valid response to a text, based on their previous experience, textual knowledge and socio-cultural awareness**
- Learning occurs when we make links between texts and our own experiences
- Learning is a social, reflective process involving cooperation and negotiation
- Sharing personal responses is a prerequisite for the development of more sophisticated interpretive skills and text analysis

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The Reading Framework: Make meaning through rich discussion and engagement with a book



Plan for fluency to develop progressively throughout each stage of the reading journey.

Demonstrate what skilled readers do to make meaning from a text so that children can practise this for themselves

Give children opportunity to engage in performance reading to see how they can breathe life into a text and make meaning for an audience.

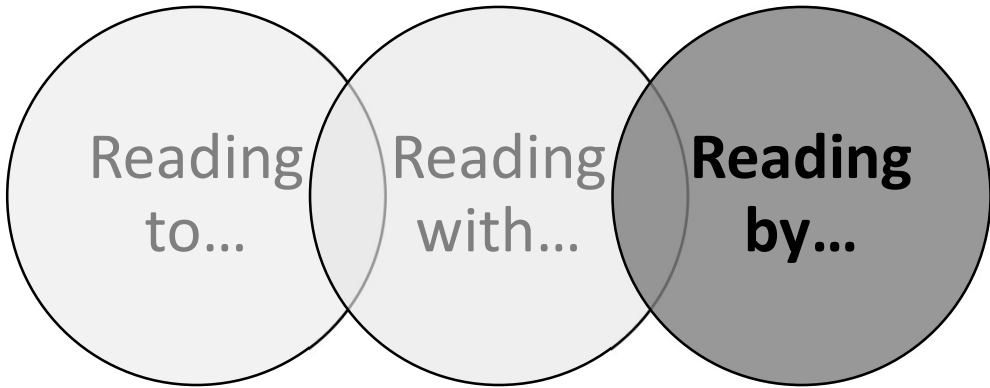

Model how a skilled reader draws on the range of comprehension strategies required to make meaning from a text rather than focussing on one domain in isolation. Comprehension is an outcome, not a skill to practise, and so it does not make sense to divide up the elements of skilled reading and teach them separately.

Questioning is most effective when it is text specific and builds on rich discussion which encourages children to offer personal response and build on prior knowledge to make new connections and construct a mental model so that they understand a text's meaning.

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Reading by...



Reading to...

Reading with...

Reading by...

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Purposeful Re-reading: Role on the Wall



Outside – Outer Characteristics:

Write down words or phrases describing how he **appears** to others, the things he **does** and the things he **says**.

Inside – Inner Characteristics:

Write any words or phrases describing his characteristics, as well as how he **feels** and what he **thinks**



Illustration by Dave McKean

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Rehearsed Reading: Readers Theatre




Varjak closed his eyes. Took a deep breath. And strode out into the road, to the very centre of the dogs' path.

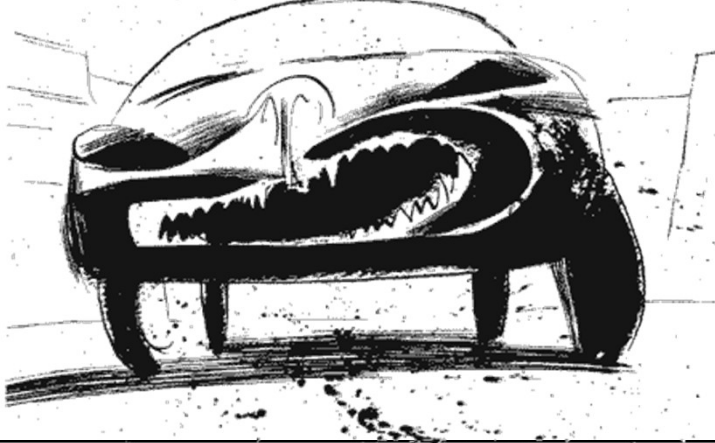
Another pair of yellow eyes appeared in the distance. He could smell the foul breath from here. He could hear the deafening roar.

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Rehearsed Reading: Readers Theatre



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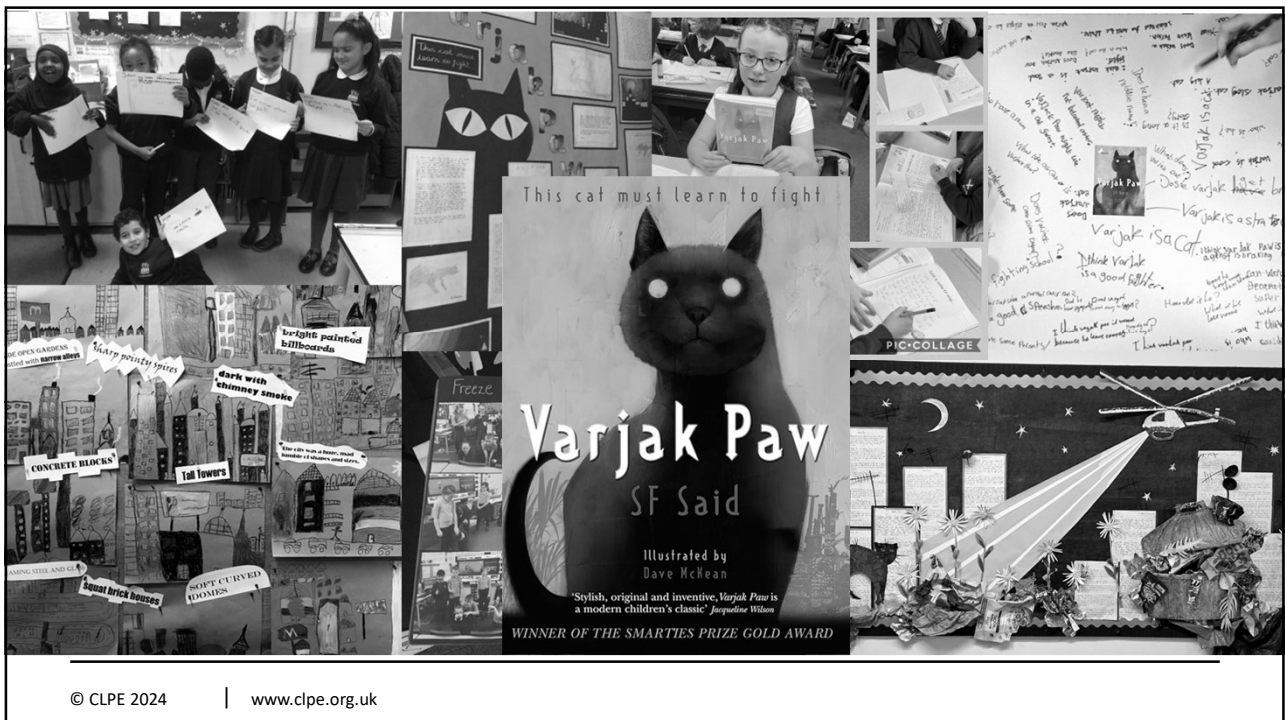
Developing Reading Fluency

“Reading fluency involves reading words accurately and automatically, at a fluid speed to enable comprehension, and without undue effort, as well as use of appropriate prosody – an understanding of suitable stress and intonation appropriate to the meaning of the text. Fluent reading requires reading accuracy, which facilitates an appropriate reading speed, leading to the reading feeling effortless and the reader deploying changes in volume, pace, and phrasing, sounding interested and engaged when they read text aloud. **Fluency means that the reading effort can be re-directed from lifting the words from the page to comprehending the meaning of the text at increasingly deep levels.**”

The Balancing Act: An Evidence-Based Approach to Teaching Phonics, Reading and Writing
Dominic Wyse and Charlotte Hacking (Routledge, 2024)

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A Transformational Text



Trelease (2001) has suggested that a single very positive reading experience, one **“home-run book,”** can create a reader.

- *“This book always brings such joy and excitement. When you read it aloud, there’s always that special magical bond between you and the children. They’re hanging on every word, and that last chapter – the screams and cheers of excitement!”* Power of Reading teacher, 2024

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A Transformational Text

We began this academic year with the CLPE unit on *Varjak Paw* and took our time over it as the book is a bit of a challenge for a mostly Y3 class with 50% SEN or EAL. We did lots of storymapping and had detailed discussions & debates, lots of hot seating and writing in role to really get inside the characters' minds. The reaction from the children was tremendous. I'm not certain exactly which element of the book was the most appealing to the class; there were a lot of candidates for best explanation! They liked the fact that the protagonists were cats - creatures they had experience of and could easily imagine, identify with and describe. They immediately understood the relationship between, initially, the family members and, later, the gang of street cats. Varjak's vulnerability within both groups was also very relatable and his rise to authority was very satisfying. The drama of Elder Paw's death was powerful and shocking (reminding me of Obi Wan Kenobi's death...). Sally Bones was a fearsome and mysterious character whose potential for further development in sequels was clear and enticing.

One of the children I was most pleased to see respond well to the book was a boy I knew from Y1, who had considerable EAL issues - his family had recently arrived from Eastern Europe. He has quite an impoverished English vocabulary, needs speech & language support, focusses all his interests on football & engages very weakly with literacy lessons. He would struggle to respond independently in writing lessons and when he did respond, he would produce a sentence or two that were largely illegible and which he could not read back to me. Let's call him Ray.

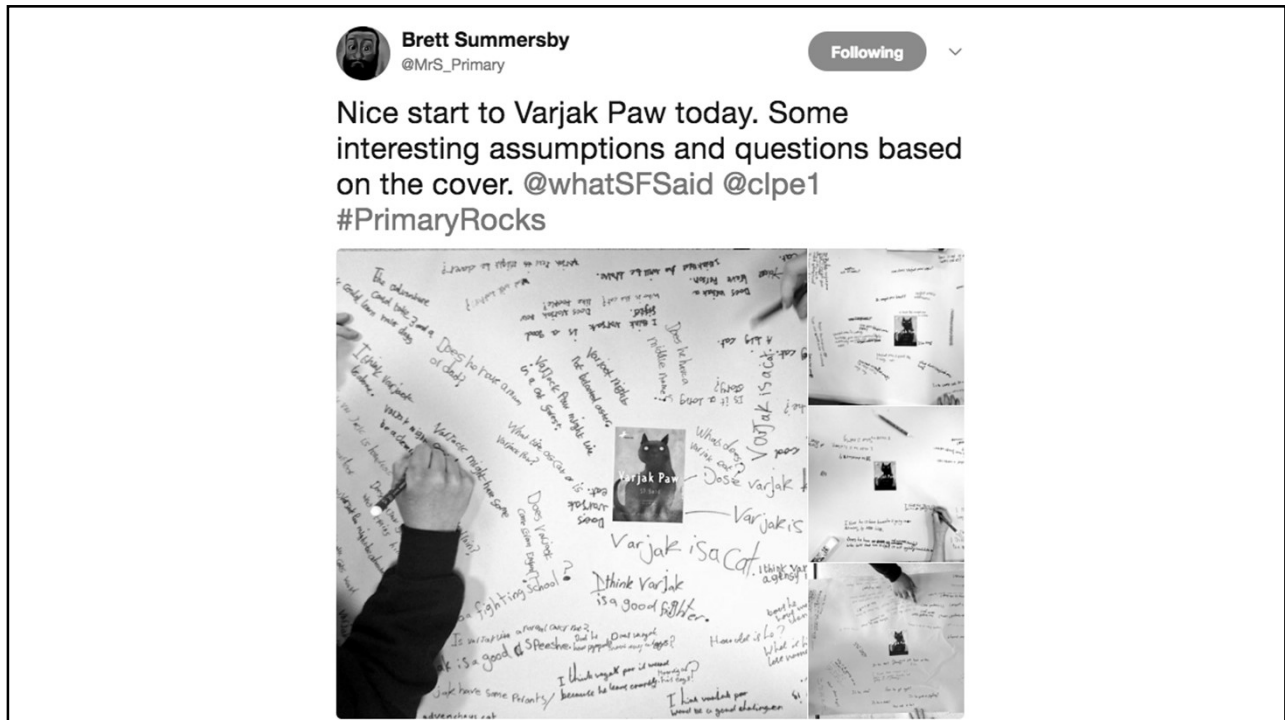
Ray thought Varjak was awesome and from very early on he wanted to talk about the story. He started to answer more of the questions and wanted to do so independently, recording his views rather than merely transcribing the answers we agreed as a class. His drama work showed understanding of the characters.

I'm not pretending Ray has had a miracle transformation - he still reads below his age and his writing is still largely unpunctuated. But he is now able to read for pleasure and his writing has visibly gone from being a painstaking chore to something he can trot out quite merrily. While there have been many influences on that development, Varjak was certainly an important one.

As we reached the end of the book, children began to look ahead and some noticed that there was a sequel that was trailed at the end of the text. When we talked about that, a lot of the kids wanted to find out what happened in it and there was quite a buzz about it in the class, many pestered their parents & carers to buy it for them. Within a week, Ray turned up in class toting his own copy of the sequel. Now I know that Ray can't read the sequel all by himself, but we're fortunate to have a few reading volunteers who support him & others like him, so each week Ray now scampers off with his copy of 'Outlaw' to read it with his volunteer. What's more, when we read for pleasure, Ray pulls out his copy and pores over it, picking out parts he can access and going back & forth through the pictures. It has become something of a totem for him and although I know he's not reading it fluently, I know it has meaning for him. To Ray, the book means something simple: I can read now.

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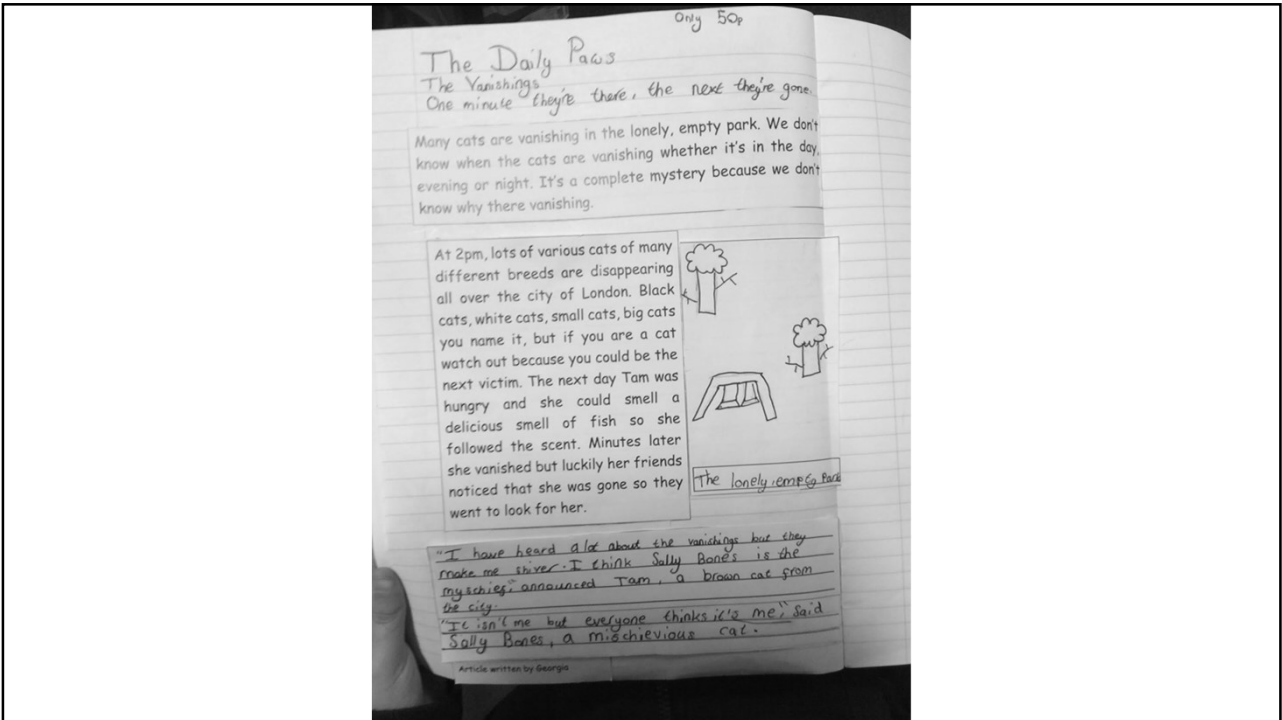
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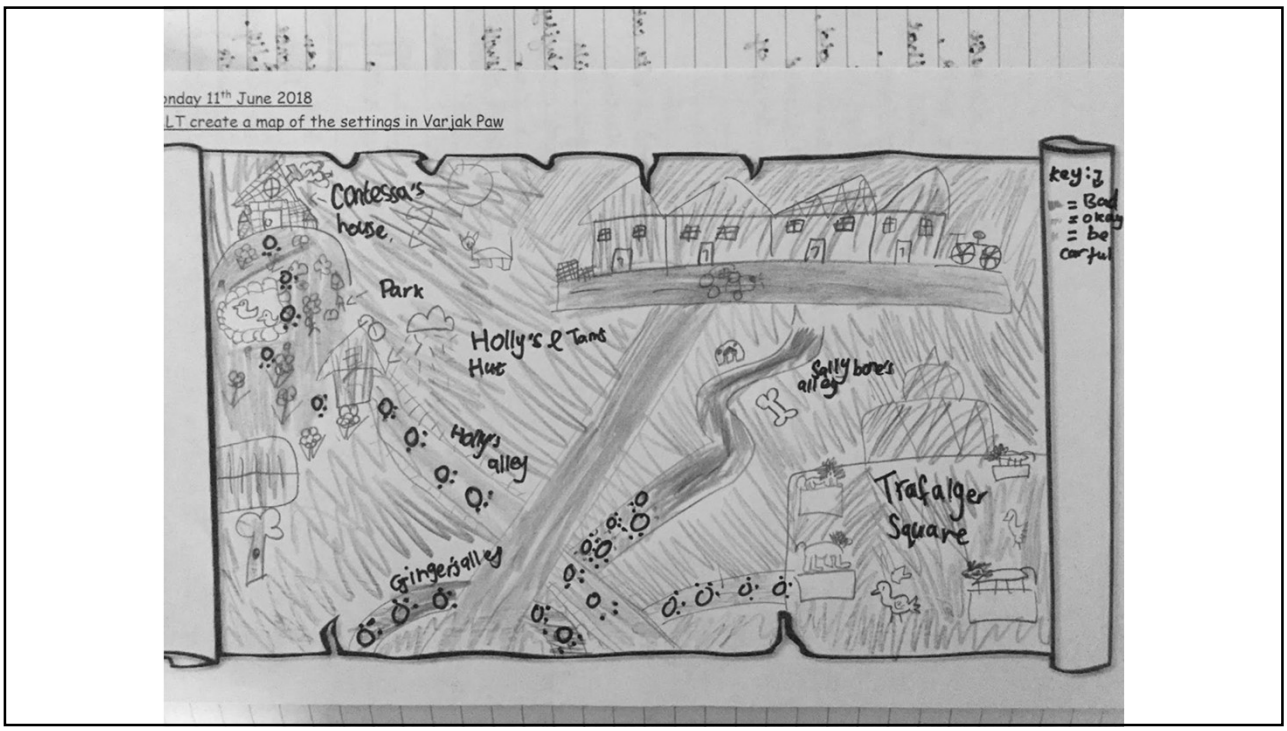
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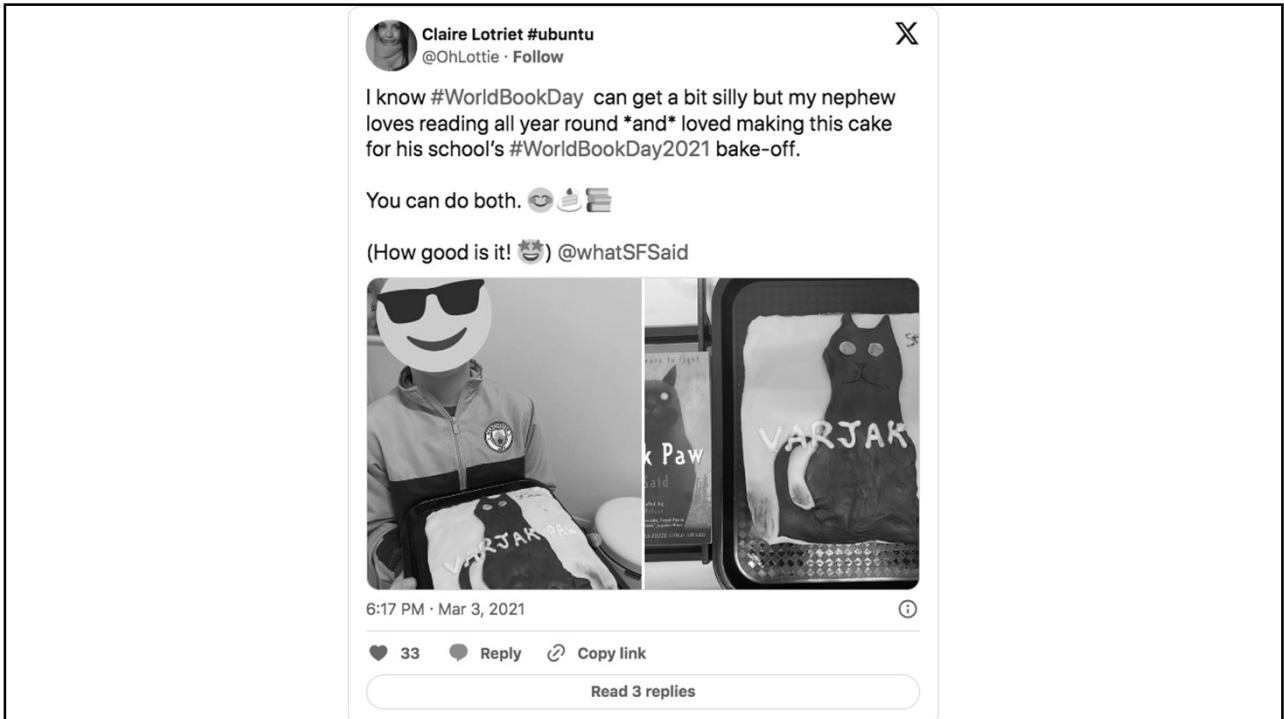
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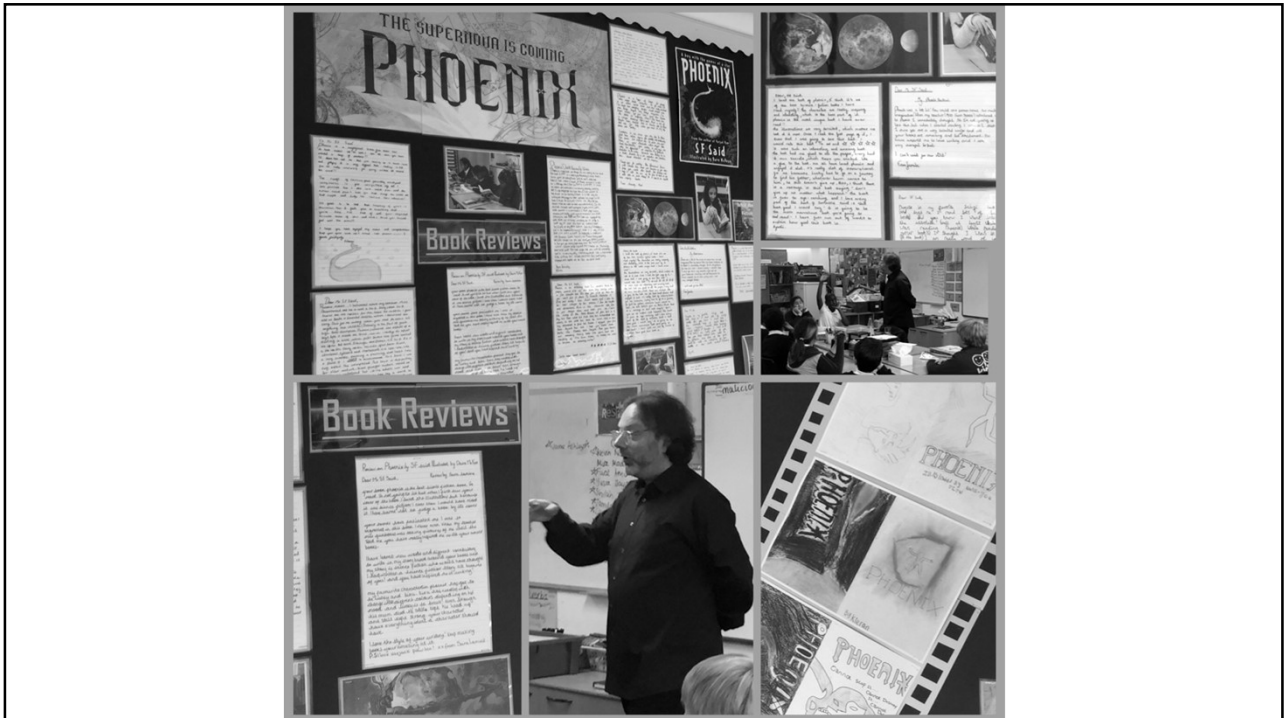
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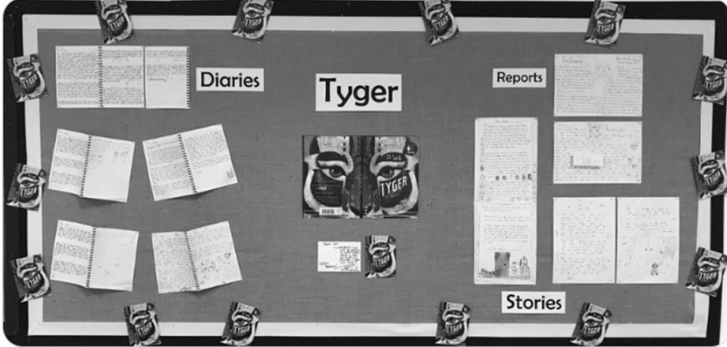



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← **Post**

 **Phil Tite**
@PhilTite1

We've loved reading @whatSFSaid's Tyger in 6T this term. We've written diaries and narratives focusing on Adam's experiences and written reports on extinct animals. I'm loving @DaveMcKean's artwork bringing the display to life. Thanks to @WaterstonesChi for the extra postcards.



 David Fickling Books

3:17 PM · Oct 20, 2023 · 3,259 Views

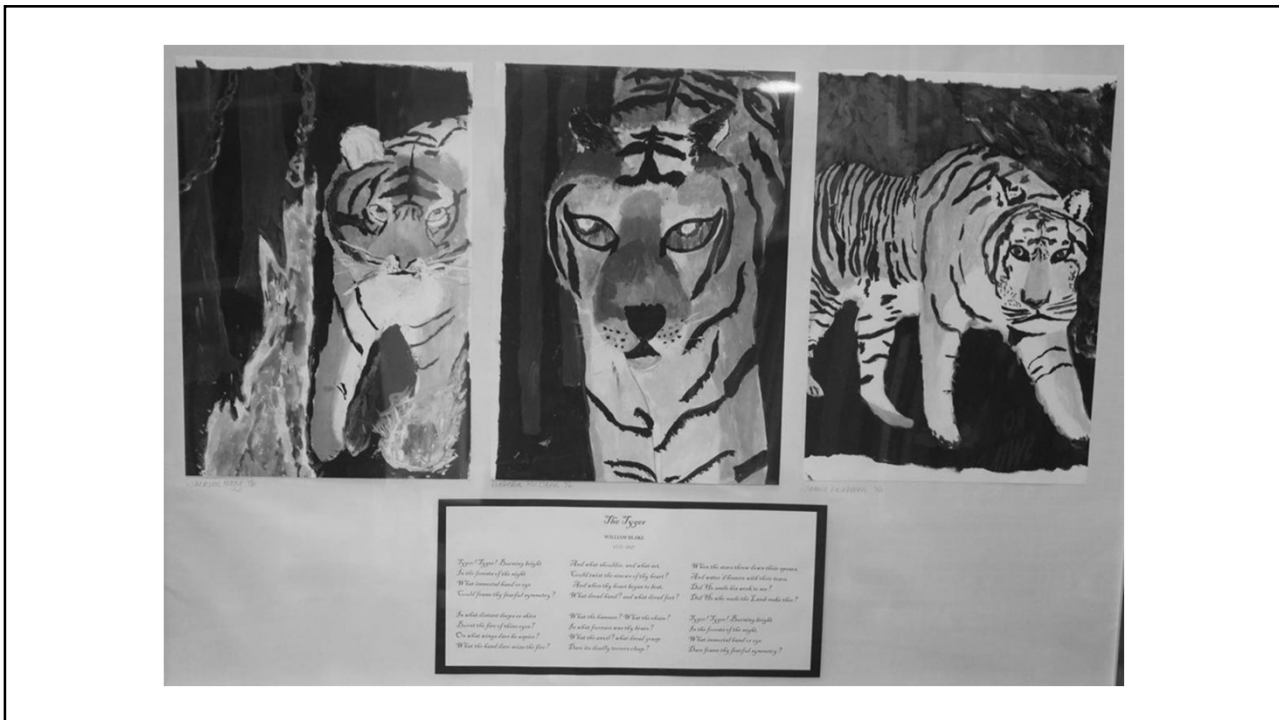
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Considering your Reading Provision




- Look back at the Reading Provision cards that you completed earlier in this session.
- Choose one of the following criteria and sort the cards accordingly:
 - Sort from the experiences where children have the most autonomy/choice to the least;
 - Sort according to the quality and breadth of the texts likely to be encountered;
 - Sort for how enjoyable the experience is to the pupils...
- *What do you notice? What other criteria could you apply to these?*

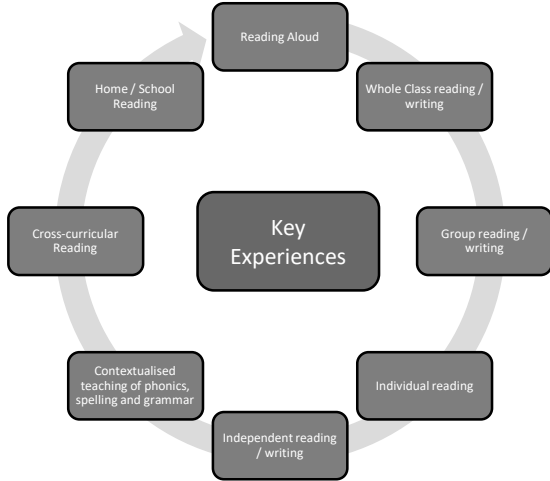
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Reflection:



- What reading experiences are contained within your curriculum and provision?
- To what extent are reading for pleasure principles at the heart of each of these experiences?
- Is that the same across the school? Is reading for pleasure more embedded in some classes than others?
- How do pupils engage with each of these experiences?
- What would you like to find out?



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Lunch





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Choosing Books and the Reading Provision

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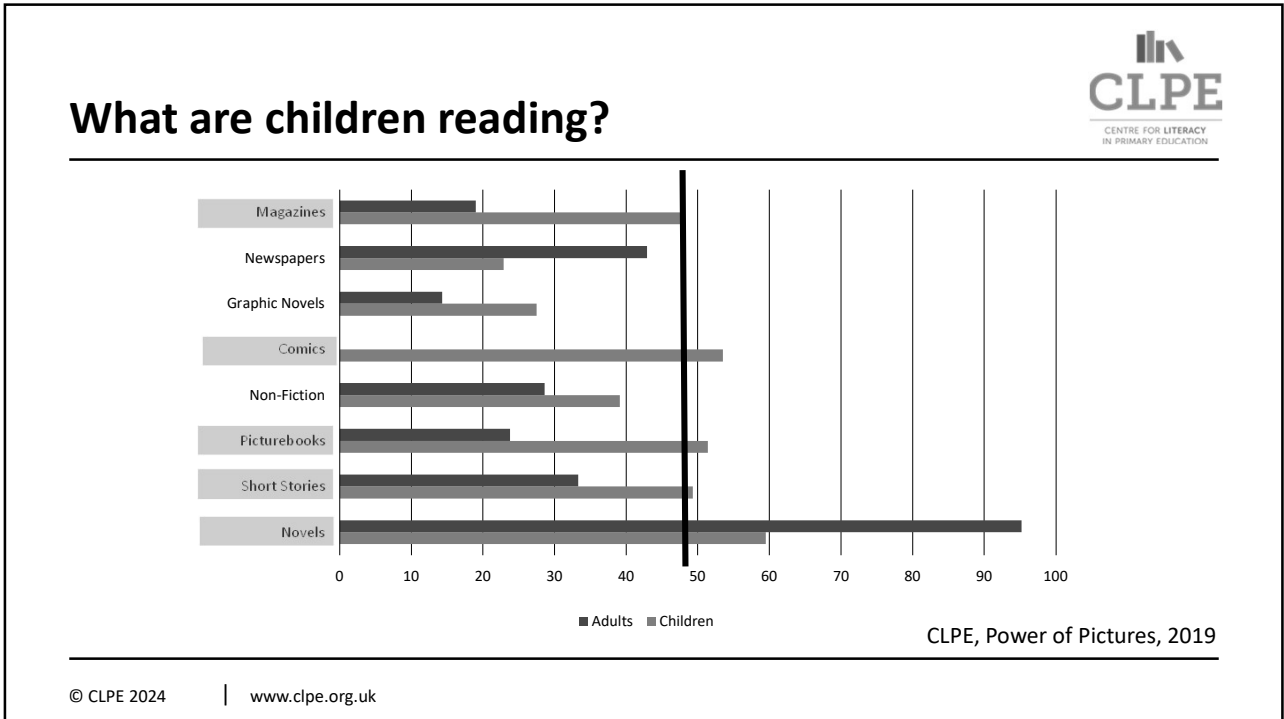
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Exploring Book Stock

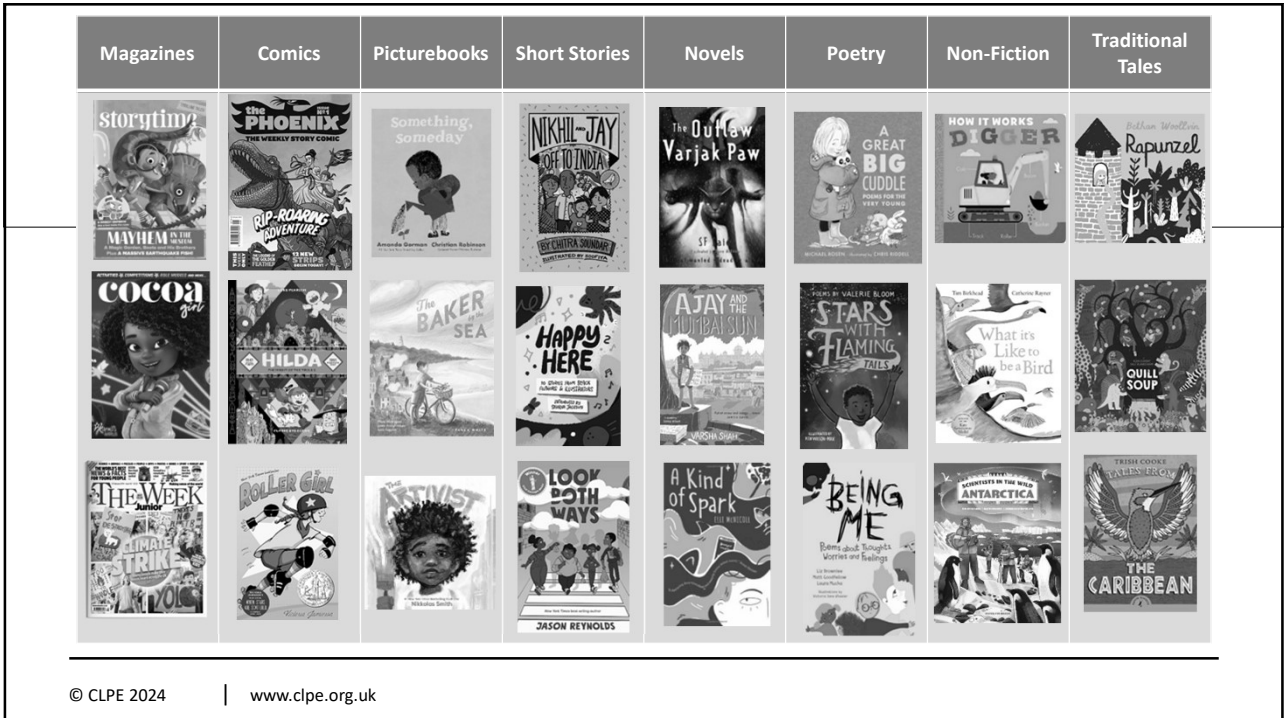
- As a class teacher or subject leader, with your understanding of each year group in mind, explore and share reflections on the book stock sample on your table:
 - *What are your first impressions of the collection as a whole? How would it inspire your children in this year group?*
 - *What do different books offer for different readers or specific reading experiences?*
- Use the Post-It notes to label books with which reading experience they might be useful for (there might be more than one) and the first name of any child that you work with who you feel would be engaged by the text.

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Power of Reading: *Quality Books at the heart of the Literacy Curriculum*




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Multi-Modal Reading: *Sharing a range of different voices, forms and styles*




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- Theatre
- Dance
- Film
- Websites
- Audiobooks
- Storytelling
- Poetry Performances
- Interactive Texts




Tyger Audiobook




National Theatre: I Want My Hat Back



Unicorn Theatre: Anansi Respun



CLPE The Power of Pictures Read Aloud: Viviane Schwarz



CLIPPA Poetry Performances: Joseph Coelho

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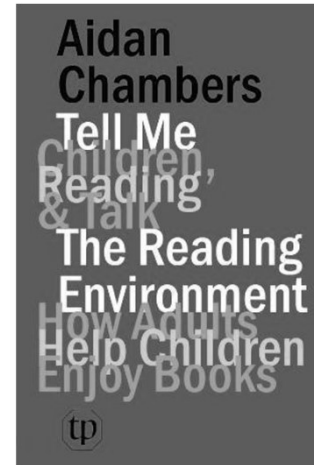
100

Why?



*“When choosing books, we are affected by all sorts of influences... If there are only a few books, the chances of finding one we want are smaller than if there are a great many. Even so, if the great many are only of one kind... and are a kind we don't like, we are less likely to choose any than when there are fewer books but all of the kind we enjoy. So books need to be available to us if we are going to read, and **the book stock must include the kind we want.**”*

Aidan Chambers, The Reading Environment



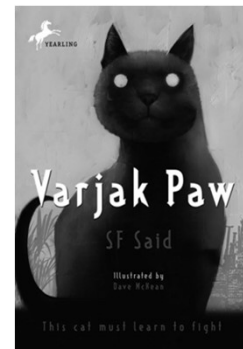
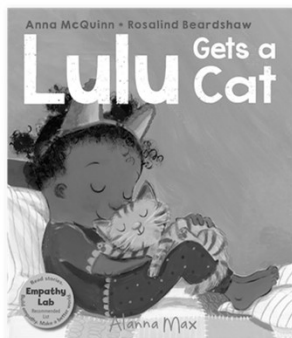
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Book choices and reading for pleasure



- Look at the three books provided in this session... why do you think these books were chosen?



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The Importance of Series for Fostering Engagement, Independence and Identity...



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Organising the Reading Environment



“Choosing a book is an indicator of intellectual engagement with the act of reading... Choice of reading material requires access to and experience with a wide range of texts, as Pennac states, “by the brimming glassful”, differentiated by genre (e.g. mystery, sci-fi, adventure), linguistic difficulty (e.g. picturebook, graphic novel), form (e.g. poetry, prose, plays), and so forth. Research show that children balk at text lists classified by age, gender, or reading level, as these boundaries set potential and real limits around children’s experiences of reading.” International Literacy Association, 2018

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Display for access and browsing



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Supporting pupil voice and ownership



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Creating reading spaces around the school



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How is it being used? Observing the reading environment:



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Signifying Value



'The society or culture of the classroom determines how literacy is defined, instructed and evaluated.'

J.C. Turner, The Influence of Classroom Contexts on Young Pupils' Motivation for Literacy

"Reading areas... signify value. You don't devote a place solely to one special activity unless you believe it to be enormously important. Just by being there, used in a certain way and protected by simple, reasonable rules, a reading area announces to pupils, without the teacher having to say anything about it, that in this classroom this school, this community, reading is understood to be an essential occupation."

Aidan Chambers, The Reading Environment

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Time to reflect...



"The research supports the commonsense view that when books are readily available, when the print environment is enriched, more reading is done..."

Stephen D. Krashen, The Power of Reading

- *Do all classrooms have attractive, well organised and well stocked book areas where books are displayed and reading is promoted? If not, why?*
- *Is there a clear policy or expectation for this?*
- *Are book areas used well?*
- *How much opportunity do children have to browse, select, share and discuss books within the classroom?*
- *How do pupils and teachers engage in a culture of recommendation?*
- *Which aspects of the reading environment would you like to work on first? How might you work together to improve this?*

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Curate an inspiring classroom book stock

Carefully select and regularly refresh school library and classroom book stock to include rich and contemporary texts across a range of forms, which inspire children to read and complement a variety of reading experiences.

Prioritise the selection of a range of quality texts before decorating or theming the classroom book corner.

Like a well-curated book shop, create an inviting book corner with front-facing books to support browsing; familiar books which invite re-reading and revisiting; books that invite wider reading across forms, authors, poets and illustrators, topics or themes.

Ensure you have read and selected the books in your classroom book corner and that these allow all your children to see themselves in what they read as well as books which offer perspectives from beyond children's own lives or contexts.

Less is more, fewer books rotated allows a regular opportunity to refresh stock regularly.

Stay up-to-date with what is being published to build a reading environment that suits your children's needs and interests, broadens reading experience, or connects to the wider curriculum.

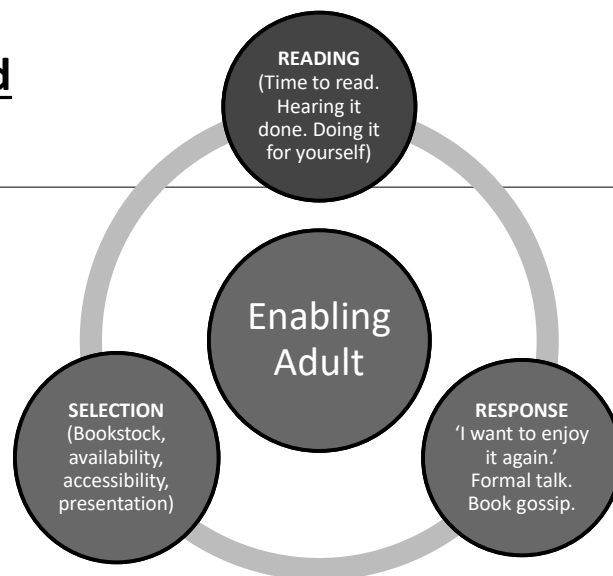
Support children's independence and agency in book choices and reading material, rather than limiting children to books with an assigned band or score which can impact on development of identity and engagement. Reading widely best supports children to articulate reading preferences.

Decodable book stock can be stored separately by the teacher, from which to make careful selections for individual children to practice using and applying their phonic knowledge for reading at home and school.

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Time to Read



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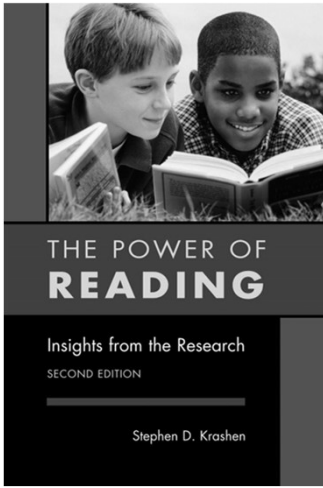
From *The Reading Environment* by Aidan Chambers (Thimble Press)

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Free Voluntary Reading

“Free voluntary reading (FVR) means reading because you want to: no book reports, no questions at the end of the chapter. In FVR, you don’t have to finish the book if you don’t like it. FVR is *the kind of reading most of us do obsessively all the time.*”

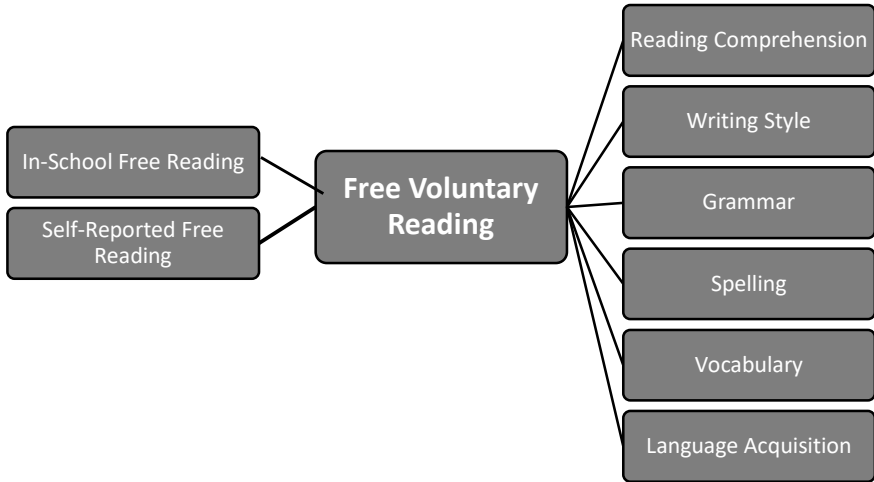
Stephen D. Krashen, The Power of Reading



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Free Voluntary Reading



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S. Krashen, 2004, p.17

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Independent Reading: Why it matters



Summary of findings:

- Children need help finding books
- Reading role models show children the way
- Books at home and in the classroom provide access
- When children choose, they read



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Children have the basic human right to read



- 1 The right not to read.
- 2 The right to skip.
- 3 The right not to finish a book.
- 4 The right to read it again.
- 5 The right to read anything.
- 6 The right to mistake a book for real life.
- 7 The right to read anywhere.
- 8 The right to dip in.
- 9 The right to read out loud.
- 10 The right to be quiet.



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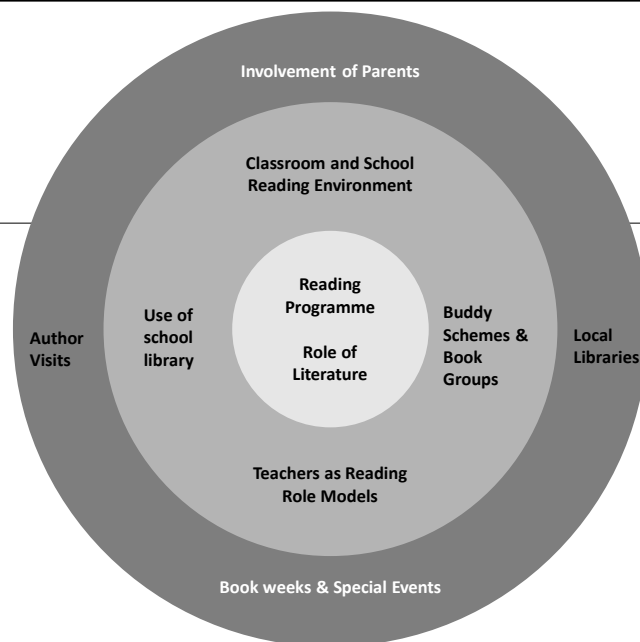


Reflection:

- How much time is committed to independent reading? Is it sustained and uninterrupted?
- How engaged are children during this period of time?
- What do they like about it? What do they not like?
- How much autonomy do children have over what and how they read during this time?
- How are independently read books logged or recorded?
- What's working well? What would you like to improve?

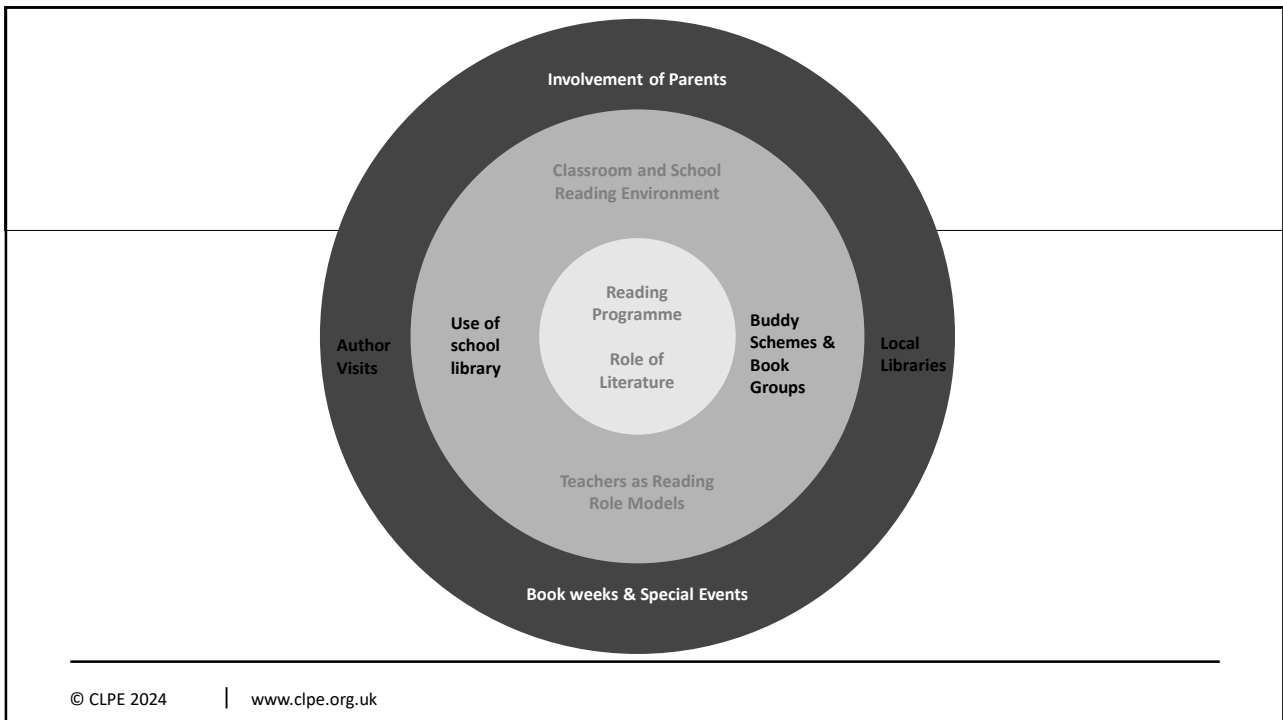
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The importance of home/school reading

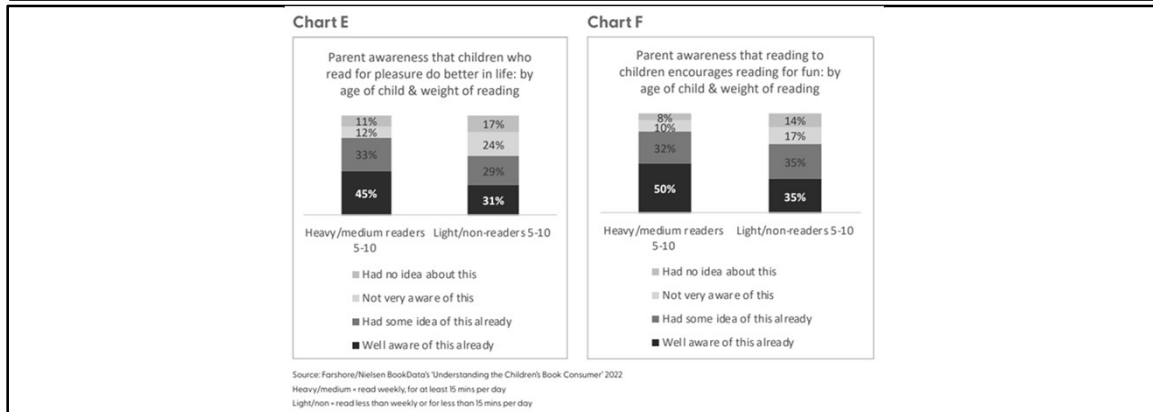
*'For many, reading for pleasure is something that develops **at home**, when books and other reading material are available, and where **parents and carers read with children and also read themselves**. For others, it is vital that the **curriculum and wider school culture** nurture reading for pleasure.'*

Ofsted, Research Review Series: English, July 2022

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Awareness of Reading for Pleasure Farshore Reading for Pleasure Research (2023)



"Parents of 0-10s who do not read to their child were asked why they don't: 19% said their child is too old to be read to and 22% said their child prefers to do other things before bed"

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Involving Parents and Carers with Reading for Pleasure



- *Do all of your families understand the importance of reading for pleasure and the value of reading aloud? How do you know?*
- *What have you been doing to engage parents in reading for pleasure?*
- *What's worked well? What challenges have you faced?*

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The screenshot shows a website page with the CLPE logo in the top right corner. The main heading is "Communicating with Parents: Website". Below the heading is a navigation menu with categories: "Our School Curriculum", "English", "Maths", "STEM", "RE", "PSHE", "PE", "Modern Foreign Languages", "History", "Geography", "Art", "Music", "Computing". Under "English", there are sub-categories: "Forest School", "EYFS", "Personal Development". A secondary navigation bar includes "Learning Showcase", "English", "Phonics", "Reading", "Vocabulary", "Punctuation and Grammar", "Writing", "Spelling". The main content area starts with a paragraph: "At Harrow Gate, CLPE Power of Reading is at the heart of our English curriculum. Our aim is to foster a love of books in every classroom and the following factors which will be present with a successful 'Reading for Pleasure' culture." This is followed by a list of factors: "These include: • Developing an ethos and an environment that excites, enthuses, inspires and values • High quality texts with depth and interest in story, character, illustration, vocabulary, structure and subject matter • A read aloud programme • Teachers who are knowledgeable about children's literature • Creating a community of readers with opportunities to share responses and opinions • Planning for talking about books and stories, providing structures within which to do this". Below this is a quote from Stephen Krashen: "There is evidence that light reading can serve as a conduit to heavier reading. It can help readers not only develop the linguistic competence for harder reading but can also develop an interest in books." This is followed by a paragraph: "The act of reading will be valued in every classroom. Thirty minutes of ERIC time (Everyone Reads In Class) will happen daily with class teachers taking on the role of Aidan Chamber's enabling adult. The aim for all of our children is to become what Stephen Krashen describes as 'Free Voluntary Readers'. Children will have a lifelong love of reading and become fluent and confident readers, who can access a range of texts for pleasure and enjoyment, as well as use their reading skills to access learning across all areas of the curriculum." The footer contains "© CLPE 2024" and "www.clpe.org.uk".

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The screenshot shows a website page with the CLPE logo in the top right corner. The main heading is "Communicating with Parents: Clarity". Below the heading is a large quote: "Your child will bring home **two books**. One is for your child to read to you. It has been carefully chosen so that they can work out all the words. The other book has words your child may not be able to read yet. **It is for you to read to your child and talk about together.**" Below the quote is the attribution: "DfE, *The Reading Framework* (2021 Appendix)". The footer contains "© CLPE 2024" and "www.clpe.org.uk".

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Communicating with Parents: Newsletter



Crayke C of E Primary School
Reading Newsletter
 Spring Term 2020

Author Spotlight
 A message to our school from local children's author Catherine Jacob

I've always loved writing. I found my old creative writing exercise books recently from Year 8 and I vividly remember all those short stories and poems and how much love, care and enjoyment eleven-year-old me took from writing each sentence. One was about a haunted mansion, another was about a mountain made of excess... I was a big reader too. Roald Dahl, Enid Blyton, Judy Blume, JK Rowling and when I was older, Thomas Hardy, Jane Austen and Charles Bronte... That's a key part of being a writer: reading other people's books. When I was older, my love of writing led me into a career in TV journalism, telling other people's stories, then, when I had my three children, I returned to writing my own. Now, I write children's books. I write There's a Troll on My Toilet for my three-year-old. She's now ten! It takes a long time to publish a book! Some writers have a special place where they write - a desk in a special room for example with inspiring pictures and ornaments around them - but I don't mind where I am. It's all about the timing though. I can't write on order. I have to feel inspired and be in the right 'place' in my mind. I love writing in rhyme the best. It's so fun and so satisfying when you find the perfect rhyme. I love description too, probably a little bit too much! Often I have to cut it down. I love seeing something completely different in the ordinary. Children need instead of clouds, a jolly equipped sheet instead of the story night sky. Try to be fun. Oh and when you're writing, don't worry about getting it perfect straight away. The first draft is always going to change. Just get your ideas and thoughts down as roughly as you like, you can always edit it as many times as you like, before you come up with the version you're happy with. Enjoy the process. Relax, clear your brain of all the everyday stuff and dip your pen into the boundless world of your imagination.

Book Club
 This term we are reading 'The Girl From Boy' by Chloë Doherty
 Book Club is open to years 3 & 4 this term. We meet every Thursday after school until 4.15 to informally chat about great books and share the reading of a quality book (with some treats thrown in for good measure, need I say?) If you don't get a chance this term, why not 'head along' with Book Club? You can then chat about the book with others and could be in with a chance of joining if a space becomes available, too.

Eastwold Library Opening Times
 Monday, 10am to 5pm
 Tuesday, 2pm to 5pm
 Wednesday, closed
 Thursday, 1pm to 5pm
 Friday, 9.30am to 5pm
 Saturday, 10am to 12.30pm
 Sunday, closed

Celebrating Poetry
 Look out for a beautifully illustrated new poetry book coming out by talented poet 'Julie Anna Douglas', which inspires creativity and art. She will announce it at the end of January, but in the meantime, Julie Anna Douglas has shared this poem for us:

The Dragon's Eyes
 The Dragon's eyes are diamond bright,
 mirror smooth and crystal clear,
 The Dragon's eyes are dancing flames,
 full of hopes and dreams and fears,
 The Dragon's eyes are ancient pools
 as dark and deep as any sea.
 The Dragon's eyes are wide and wise
 and they are staring straight at me.

A New Bookshop in York
 The Blue House Bookshop
 A brand new bookshop, dedicated entirely to quality children's books for all ages. A must-try!

Poetry Books to Try...

I am the Seed that Grew the Tree by National Trust, A Poem for Every Day of the Year by Ailsa Egan, A First Poetry Book by Pat Corbett and Gaby Morgan and Michael Rosen's A-Z.

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Connecting Home and School



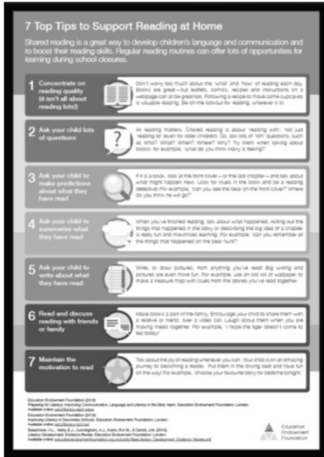
- Special Days and Events
- Storysacks – loaning/making
- Stay and play/Stay and read
- Storytelling and Singing
- Open reading sessions
- Reading cafés, breakfasts, story nights etc.
- Volunteer readers
- Family Literacy
- Engaging PTA in improving access to reading



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EEF Guidance: 7 Top Tips to Support Reading at Home



1. Concentrate on reading quality (it isn't all about reading lots!)
2. Ask your child lots of questions
3. Ask your child to make predictions about what they have read
4. Ask your child to summarise what they have read
5. Ask your child to write about what they have read
6. Read and discuss reading with friends or family
7. Maintain the motivation to read

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Access to Translated or Dual Language Texts



*“Children have the right to read texts in their first language. The parallel use of mother tongue texts with target language texts provide a temporary scaffold in the pursuit of literacy. **Creating digital texts** by recording multilingual versions of stories that become resources for others to read and listen to encourages intercultural sharing and recognises the importance of children’s heritage languages...”*

International Literacy Association 2018



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BookTrust Tips on Sharing DL Books

- Not all EAL families will want a DL book or guidance so do not make any assumptions that they will need them
- Explain the benefits of multilingualism if they are worried that their child will be confused listening to more than one language
- Check to see if parental guidance is available in one of their languages and print it ahead of your visit to give to the family
- If relevant, model how to share the book with the child
- Encourage other family members to join in, such as grandparents. *Can they think of any nursery rhymes in their home language to share?*
- Reassure families that their child loves the sound of their voice in any language
- Signpost where the family can find more books in their home language(s), such as at their local library
- If they do not have access to many other DL books, model how they can still share books which are available only in English, by talking about the pictures with their child

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The Value of Engaging Parents and Carers



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Dads Reading Research, Farshore (2023)

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Recording the Reading Experience

“We started the next *Flat Stanley* book - we have so many ones he wants to read now, *Charlotte’s Web*, *Monster Hunting*, etc. but this is the one he chose this time, so on we go! Love that he is involved in choosing them though, it really has become such a lovely part of the day now, and with his behaviour being so much nicer (little angel child now, worlds apart from where we started) it makes it easier to look forward to this time too - you know you won’t have had an afternoon after school of battles. Flicking back through some of the entries here has been nice too, remembering books that we have read together . . . and now I’m looking forward to reading some of these to his brother, H (age 3) too when he is a little bit older.”

Parent participating in the Farshore Dads Reading Research Project, 2023

‘Succeeding Against the Odds’

“*Informal activities that support children’s academic achievement in school were mentioned for all the children... ‘succeeding against the odds’. In nearly all these families, children were actively stimulated to read. Parents took them to libraries, bought them books or would read books with them that the child brought home from school. They also listened to the child read...bedtime stories were still commonly part of the evening ritual...*”

Iram Siraj and Aziza Mayo
*Social Class and Educational Inequality:
The Impact of Parents and Schools (2015)*



Discussion:



- **What do you know about *reading, storytelling and language use at home*:**
 - Do parents/carers regularly talk, sing and tell or read stories and other texts?
 - What languages are spoken at home?
 - Do they own their own books? If so, how many?
 - Are they members of the local library? Do they borrow books regularly?
 - Do they experience reading aloud at home? If so, how often?
 - What other reading role models do they have in their lives?
 - What kinds of reading or writing do they engage with on a regular basis?
- **How do you engage with your *local library* and library service?**
- **How do you work with local *booksellers* or other members of the wider community?**

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Engaging with the Creators of Books



Survey data showed that 93% of respondents felt that the author-illustrator workshop **motivated** pupils to produce their own picturebooks

“I think it was really nice for [the students] to hear about the writing process and the illustration process from an author and illustrator. It opened their eyes a little bit about the resilience [of the process] and their attitudes to writing.” from CLPE’s Power of Pictures research

“Author visits create a clearing within the forest of the school for all the seeds planted and nurturing of the soil done by school educators to bloom.” Joseph Coelho, Poet, Author and Children’s Laureate

What works well: Making author visits effective

A visit from an author can seem like a big investment but, if done right, can be an incredibly valuable learning experience for the children, enhancing and extending ideas around writing in your school. Having the opportunity to see and learn from a professional writer's practice can be inspirational for children as writers and help them to see the process of writing from a new and exciting perspective.

Before the visit:

- Do your research and pick an author that is right for what you are looking to develop in your school. You can find out about our different Power of Pictures authors, their work and how they work using our author visit resources at: <https://www.clpe.org.uk/your-school/author-visits>
- Think about what you would like the author to bring to the learning, to make this an educational rather than an 'entertainment' experience. Do you want them to work with the children on a key element of illustration for example, modelling how they draw their characters, how to convey emotion in characters using line drawing, or do you want them to focus on an element of the writing process such as how to begin ideas for writing? They could talk about and share how to develop a storyline, using their own experience in sketchbooks as a way of showing the writing process or how to respond to and develop first drafts, linked to how they have developed their own work from initial ideas to the finished book. You might work from where the author/illustrator would most effectively support in classes to work on progress, for example, modelling drawing for gross and fine motor skill development and to create characters in the Early Years, through to storymapping and developing plots in Key Stage One, and more specific writing workshops to support more independent writers to respond to and develop writing in Key Stage Two, even building up to making their own ideas for a picture book.
- Communicate clearly with the author, finding out what they can bring and what a realistic programme would be for a school visit from their perspective, including any resources they will need. Use drawing, for example, work best if there is a visualiser, so the children can see their actual hand movements with their chosen materials. It is more beneficial to work with an author more closely than to try and cover too many children and lose impact. A whole school introduction of the

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The Impact:

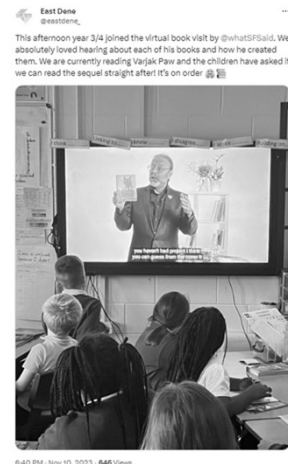
- Reading skill data shows that those who benefited from a writer visit have, on average, **higher reading scores** than those who didn't have such an experience.
- Overall, twice as many children and young people who had a writer visit read above the expected level for their age compared with their peers who didn't have a writer visit.
- Reading enjoyment levels** are markedly higher among those who said that they had a writer visit (68.2%) compared with both the sample as a whole (53.0%) and those who haven't had a visit (47.4%).
- Daily reading levels** are higher (36.2%) for children and young people who had a writer visit than they are for the sample as a whole (25.8%) and those who didn't (22.0%).



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The School Visit: An Author's Experience

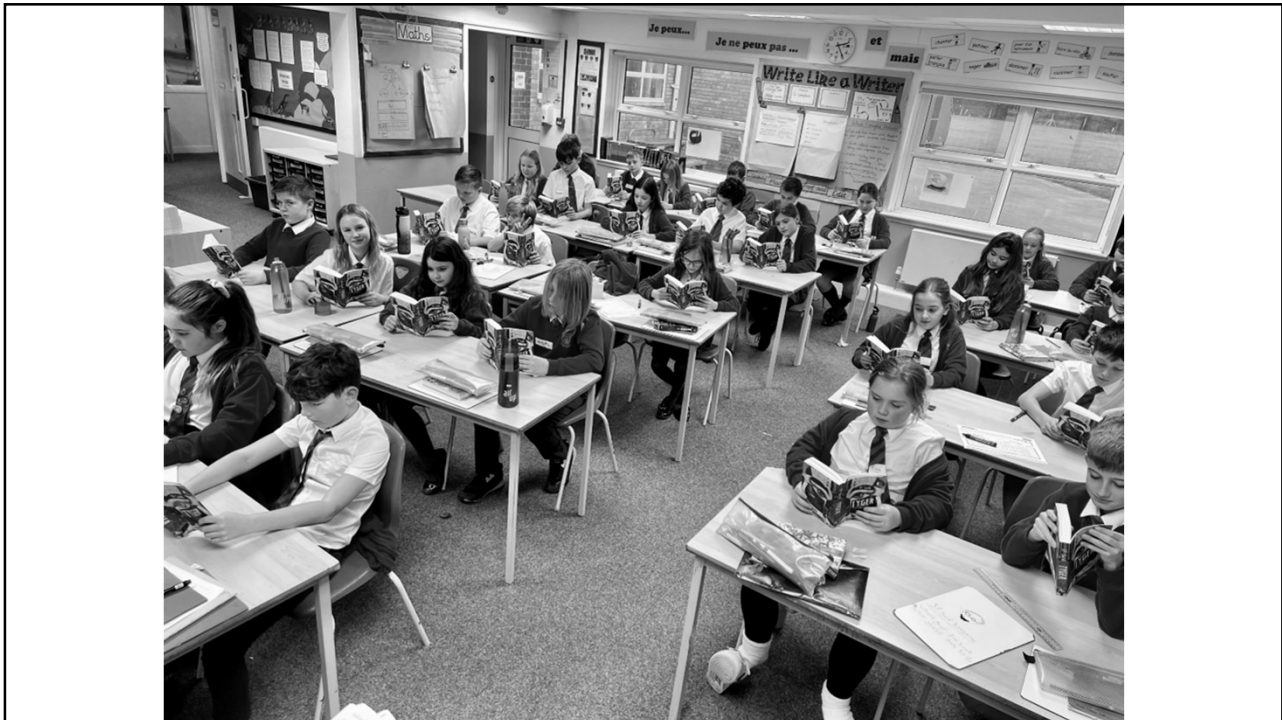


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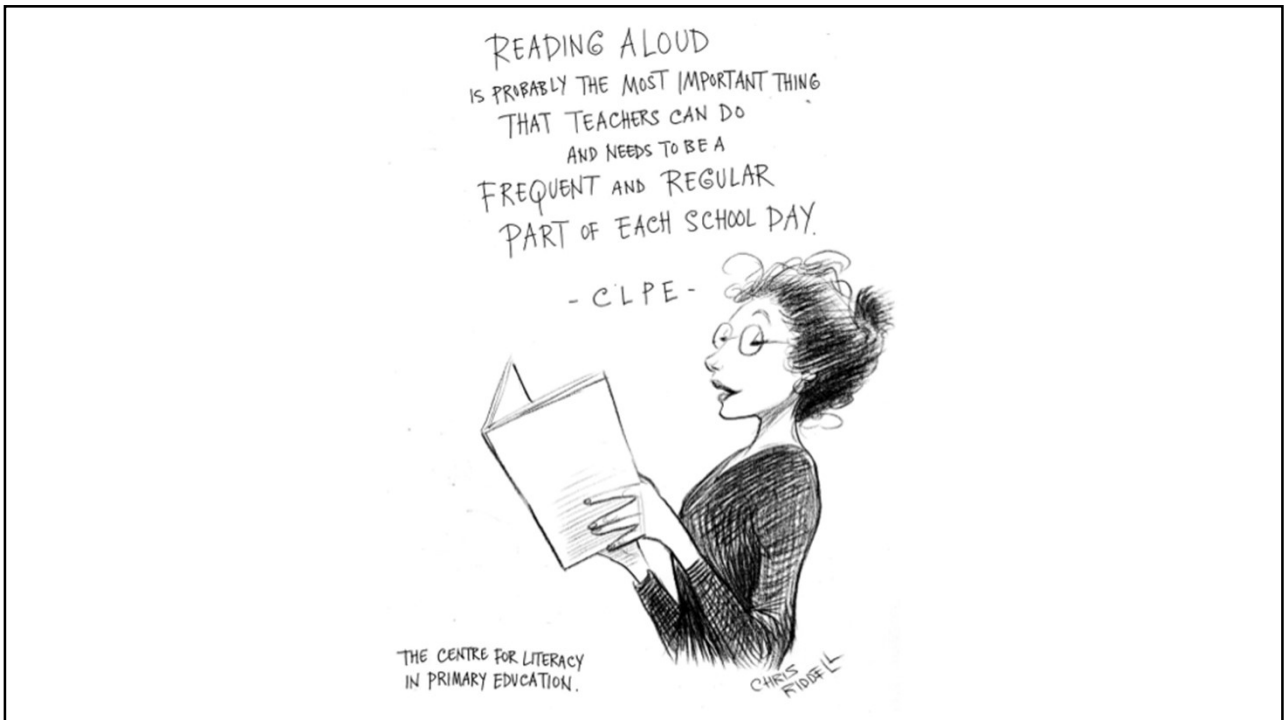


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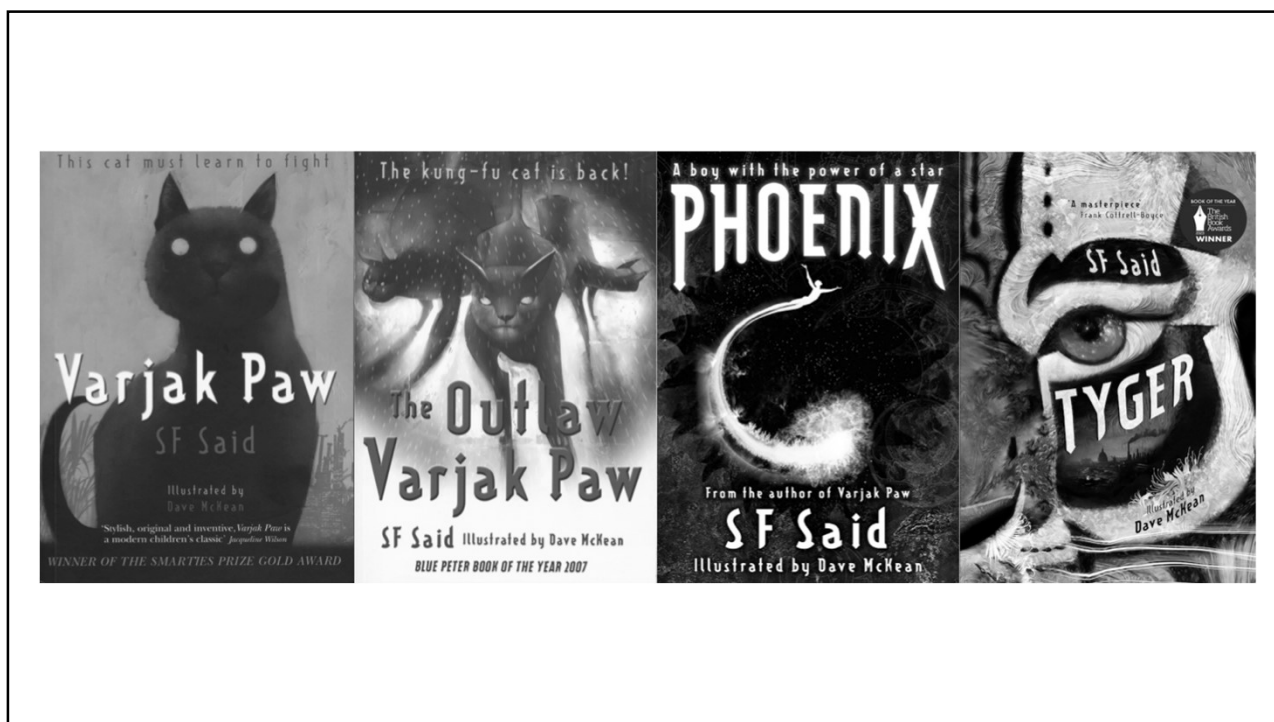
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Action Planning



- Take a moment to think about what you might do moving forward from today. There is an audit/action planning tool that you can use back in school to make notes, share with colleagues and support discussions.
 - *What aspect of the day is likely to be prioritised first?*
 - *What are the 'quick wins'?*
 - *What resources might you need?*
 - *Who do you need to get on board?*

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Evaluation



<https://www.surveymonkey.com/r/PrimaryArtsMasterclassEval>



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READING FOR PLEASURE

What we know works

Centre for Literacy in Primary Education

Research from the Power of Reading Project



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CLPE CENTRE FOR LITERACY IN PRIMARY EDUCATION

Research: Core Texts

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Some reading aloud to finish...

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Illustration by Dave McKean

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